TEACHING READING TODAY

A GUIDE TO
PROUD PROCESSION

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A GUIDE TO

Proud Procession

CANADIAN PARADE READERS

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TO THE TEACHER

It is too often forgotten that reading is not just a mechanical process. If it is not more than this, it is not reading at all. The basic fact that the beginning reader must grasp is that the printed symbols present ideas. When he has discovered this and can wrest the ideas from even one printed sentence, he can read. All he needs further is plenty of practice in this performance, but it is important to direct this practice to desirable ends.

Early impressions are extremely persistent. It is of vital importance, therefore, to offer Canadian boys and girls, in whom an interest in community life is dawning, books with a Canadian atmosphere; to build into the consciousness of their readers a general picture of Canada and a definite impression of the ideals of the Canadian way of life.

In doing so, there is no desire and no need to foster a narrow Canadian nationalism. Canada now sees herself a nation among other nations. She is, perhaps, the least nationalistic of any, but she has a personality of her own, the expression of the way of life created by the Canadian environment acting upon the inherited tendencies of her people. It is in and through her national personality only, that Canada can make her contribution to the development of the world. The stronger and richer her personality becomes, the greater that contribution will be, and Canada's personality will become strong and rich in proportion as her citizens strive consciously to make it so. Boyhood and girlhood is the time to make that effort conscious.

An impression of Canada, her way of life and her place among the nations cannot be given in a series of unrelated selections. Such an impression can be built up only through careful organization of materials which present the theme in many different ways. Subject fields such as geography, history, health and science have a place in this organization together with much about the modern world. The children must read stories, poems and plays, partly because it is important that they should learn to read literature as well as informational articles, but also because the most important things in life are dealt with chiefly in stories, poems and plays.

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In the *Canadian Parade Readers* we offer books with a truly Canadian atmosphere which present the ideals of the Canadian way of life. *Young Explorers* pictures the Canadian scene with some wisps of faery still about it. *Gay Adventurers* crosses the border into the land of real adventure; and *Proud Procession* presents something of Canada's achievements and of her place among the nations.

In the preparation of these books our first care has been to choose selections which the pupils will enjoy but which will also widen their knowledge and deepen their understanding of the modern world in which they live.

Our second purpose has been to provide a variety of types of reading matter which would give the pupils practice in reading not only stories, poems and plays (reading for pleasure), but which would also enable the teacher to train them in the techniques and skills of reading for information. A summary of the reading skills to be acquired in Grades Four, Five, and Six, plans for their development, together with suggestions and exercises for use in handling both literary and informational selections, appears in the Handbooks and Work Books.

A third purpose has been to grade the selections carefully, so that the burden of new words should not hinder reading pleasure and efficiency, and so that there should be real progression in difficulty in each chapter, from chapter to chapter and from book to book. Four years of persistent work has gone into the search for selections at once interesting and capable of being fitted as they stood, or with slight adjustment, into this general scheme of progression in concept, word burden, sentence structure, and punctuation.

In the poetry, plays, and literary stories, the sentence structure and punctuation has not, of course, been interfered with. In such selections the pupil meets constantly, as he should do, with new and advanced forms. In the informational passages and stories of current quality, the sentence structure and punctuation has been adapted to that being taught the grade in the language class.

The word burden is the most common difficulty confronting the average and poor reader. The problem is to keep it easy enough so that the young reader is able to get a good

context for each new word, a context which will enable him to make out its meaning; and at the same time to keep the proportion of new words large enough to force him steadily to increase his reading vocabulary. If the word burden is too light, the material ceases to challenge the pupils in word getting and they do not add to their reading vocabularies as they should.

Investigations show that good readers read satisfactorily material having one new word in 25; that average readers can handle one new word in 35; and poor readers one new word in 55. On the 300 word page of *Proud Procession,* this scale allows for good readers 12 new words per page; for average readers 8 new words per page; for poor readers 5 new words per page. These figures, of course, mark the upper boundary of ability in the three groups and need not, indeed should not, apply to consecutive pages throughout a whole selection, or section; the average per page would be considerably lower, both for selections and sections, in all ability groups.

The point is that if a selection is graded to suit the poorer readers in a class it offers too little challenge in word getting to average and good readers; if it is graded for the good readers, it is too difficult for the poor readers. The method followed in most junior grade readers is to keep the word burden per page on the low-average level throughout the book, serving the poor readers, but penalizing the average and good, and forcing the teacher to keep the three ability groups together in reading. Yet every teacher knows that to do that is unfair to all her best pupils. It is the great disadvantage of the public school system that it pretty well forces the whole group to advance at the pace of its slowest members.

A fairer solution to the reading problem, in a general purpose reader, would seem to be to include in each section selections varying in difficulty of word burden and concept, the easy and average pieces to be read by all, the more difficult ones by the good readers by themselves and by the others with the teacher's help. This is the system that has been used in compiling the *Canadian Parade Readers,* each section, or chapter, of which contains selections ranging in difficulty from those adapted to the needs of the poor readers,

to those offering a real challenge to the good readers. The grading and range in each chapter is given for the teacher's convenience in the table below.

Analysis of Word Burden of Prose and Plays, showing average of new words per page, range in each section, and grouping of sections.

	Title	*Average of New Words per page*
	THE CANADIAN WAY	
	Gyles	1.2
E.	Red Coats	2
E.	Tenderfoot	2
	Bush Pilot	5
G.	Big Red	5.5
G.	Teepes	6
	Engineer	3.7
	Chute Jumper	3
	LEGEND	
E.	Sevenyears	1.1
E.	Jaguar	2.2
	Sourdough	4.4
G.	Broken Note	5.7
	The Coming	3.5
	Excalibur	3
	Round Table	2
G.	The Death	5.5
	WORKING TOGETHER	
	Sticks and Quail	3
G.	Wheat	5.8
E.	Zarifa	2.7
G.	Gusher	6.7
E.	Grenfell	2.3
	Magic Horse	5.1
	UNITED NATIONS	
	The Charter	6
E.	Free Nation	2
E.	Shock Troops	1
	Peanuts	3.1
	Jan Trekker	3.2
	Magic Light	3.7
E.	Elder Brother	1.4
	The Shepherd	2.5
	TALL TALES	
	Whopper	4.5
	Chinook	5
E.	The Wish	2
G.	Tursiops	5.3
	Grumble Meeting	1.8

	Title	*Average of New Words per page*
	SCIENCE	
E.	Spectacles	2.5
	Power	3.6
	Pancake Bay	5.2
G.	Labine	5.5
	Radar	4.4
G.	Big Three	6
	HEROES	
	Dunkirk	5
E.	Yinka-tu	2.2
	Bob Acres	3.8
	Baby Ernest	4.2
	He Stopped	3.1
G.	Amelia Earhart	10.3
E.	Dog Spike	2
	His Friends	3.2
	THINGS BEAUTIFUL	
E.	Bells	2.7
	Seven Painted	3.7
G.	Big Pearl	5
	Zorba	2.2
	Gentle Folk	3.6
	Geography Lesson	3.5
E.	Magic Painter	1.6
	CANADIAN PAGEANT	
	St. Martin's Day	5.6
G.	First T.C.A.	5.2
	R.C.M.P.	5
E.	Gold Rush	3
	2nd T.C.A.	3.7
	Blizzard	5.1
G.	3rd T.C.A.	6.2
	Silver Fox	3.2

E. (easy) especially for poorer readers.

G. (good) especially for good readers.

Teachers will notice that there are a number of duplications in the New Word List. These will be corrected in the next edition.

As the above table shows, the sections have been arranged in three groups of three chapters each: easy to harder in Working Together; easier again in United Nation, for the maturity of the concepts (and the busy Christmas season) to harder in Science; easier in Things Beautiful to hardest in Canadian Pageant and the end-of-the-year tests. Things Beautiful might better, perhaps, have been placed before Heroes. It has been kept light in word burden and placed near the end of the year deliberately because of the maturity of the concepts and to ensure their being within the range of all members of the class. Suggestions as to the difficulty and the special uses of each selection are given in the notes on teaching the lessons.

Words thought likely to be outside the pupil's speaking vocabulary have been included in the Little Dictionary, which in Grade Six should be supplemented by plenty of practice in using the larger school dictionary.

Methods and exercises for teaching the new words are included in the suggestions for presenting each selection. Emphasis should be placed upon teaching the pupil how to get the meaning of a new word from the context as well as how to use his knowledge of phonics to discover the pronunciation of the word.

The phonetic training suggested in connection with the selections is a continuation of the training carried on in Grades Four and Five.

We acknowledge with sincere gratitude how deeply we are indebted to the Librarians of the Edmonton Public Libraries. Through four years their patience has been unfailing, their help invaluable. We are scarcely less beholden to the Children's Librarians of Toronto, Winnipeg, Regina, Vancouver, and Victoria; and to the many teachers in the different provinces who have given us the benefit of their judgment.

Special thanks go also to our authors, Stephen Southwold, Susanna Myers, Eugenie Myles, Nora Burglon, Eleanor Farjeon, Rae Chittick, Helen Palk, Rhoda Power, Charles Clay, Freda Collins, who have taken a personal interest in these books, offering friendly advice and encouragment, writing

pieces for us, or themselves checking the adjustments made in their selections.

Most deeply of all we are indebted to the Interprovincial Committee on Readers who have by their untiring criticism, suggestion, and encouragement helped us to hammer out both the form and the quality of the **Canadian Parade Readers.**

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ANALYSIS OF EXERCISES ON READING AND LITERATURE SKILLS FOR JUNIOR GRADES

Comprehension Skills

I. Reading for Different Purposes, to:
   1. collect facts and note details:
      pp. 3, 4, 79, 94, 112, 139, 150, 156, 160, 166, 214, 255, 271, 289, 299, 314, 317, 331
   2. make inferences and draw conclusions:
      pp. 3, 2, 18, 78, 83, 85, 89, 115, 128, 160, 178, 197, 231, 239, 251, 253, 273, 300, 304, 344
   3. follow directions:
      pp. 78, 95, 112, 150, 175, 220, 228, 319, 328, 332, 335, 339, 341
   4. predict an outcome:
      pp. 74, 160, 178, 228, 304, 337, 344

II. Organizing Information:
   1. choose titles and central topics:
      pp. 3, 93, 102, 144,155, 164, 194, 219, 257, 281, 292, 343
   2. arrange events in sequence:
      pp. 265, 318
   3. list main points:
      pp. 52, 128, 138, 159, 171, 174, 182, 239, 251, 257, 261, 303, 314, 327, 344
   4. list main heads and sub-heads:
      pp. 127, 138, 281, 324

III. Recording Information in:
   1. notes:
   2. sentences:
      pp. 17, 52, 81, 107, 138, 160, 191, 194, 197, 219, 239, 318, 332
   3. outlines:
      pp. 17, 156, 281
   4. summaries:
      pp. 65, 111, 134, 191, 203, 324

IV. Judging Information:
   1. distinguish between relevant and irrelevant:
      pp. 74, 78, 85, 115, 127, 151, 219, 228, 266, 314, 327

2. make judgments:
   pp. 111, 171, 183, 201, 214, 258, 289, 337
3. find proof and verify facts:
   pp. 53, 78, 88, 94, 107, 139, 160, 175, 239, 266, 292, 327 344
4. make comparisons:
   pp. 18, 53, 78, 144, 161, 178, 180, 183, 201, 203, 231, 295, 299
5. distinguish between fact, fancy and opinion:
   pp. 82, 282, 295, 296
6. classify:
   pp. 109, 111, 113, 151, 179, 184, 251, 295, 304, 315, 337

Technical Skills:

I. Locate information in:
1. table of contents and word list:
   pp. 202, 205, 266, 272, 315, 341
2. dictionary and encyclopedia:
   pp. 66, 83, 90, 91, 95, 140, 152, 161, 171, 178, 184, 220, 221, 224, 241, 261, 293, 296, 300, 304, 325, 338, 341, 345
3. pictures, maps, charts and simple graphs:
   pp. 84, 99, 167, 177, 181, 189, 193, 195, 209, 218, 243, 312, 325
4. index and reference tables:
   pp. 161 293, 325, 338

II. Reading at Different Speeds:
1. study speed for information:
   p. 168
2. skim:
   pp. 58, 67, 85, 88, 271, 341
3. rapid reading for story material:
   xiv

III. Vocabulary Skills:
1. word perception by eye and ear:
   pp. 72, 79, 83, 136, 156, 184, 197, 282, 296, 325, 328, 332
2. phonetic spelling and syllabication:
   pp. 19, 53, 72, 103, 108, 135, 145, 156, 205, 304
3. pronunciation by phonics and diacritical marks:
   pp. 55, 75, 79, 83, 108, 129, 194, 345

4. word meanings by context:
pp. 19, 75, 85, 90, 130, 152, 161, 202, 215, 240, 251, 267, 292, 314, 319, 345
5. word building by roots, prefixes and suffixes:
pp. 5, 19, 20, 54, 95, 102, 108, 116, 129, 135, 156, 171, 175, 194, 198, 220, 228, 232, 252, 267, 271, 282, 289, 293, 300, 328, 332, 345
6. eye movement and eyeful reading:
pp. 113, 145, 252, 289
7. word grouping or phrasing:
pp. 20, 125, 145
8. enriching word meanings:
19, 20, 54, 75, 85, 86, 89, 102, 129, 151, 240.

Techniques for the Appreciation of Literature:

I. Perceptive Techniques (putting the beauty together):
pp. 118, 122, 126, 173, 206, 216, 234, 235, 275, 284, 297, 298, 323, 335
2. mental picturing:
pp. 61, 119, 122, 126, 132, 173, 177, 221, 248, 259, 279, 311, 321, 333, 347
3. building the story structure:
pp. 93, 133, 213, 248, 259
4. character study:
pp. 18, 66, 102, 111, 133, 255, 258, 265, 289, 299, 314
5. studying effective words and phrases:
pp. 74, 107, 111, 125, 126, 129, 151, 177, 201, 216, 222, 224, 266, 292, 318
6. understanding humor:
pp. 74 172, 180, 182, 188, 190, 193, 194, 222
7. understanding figures of speech:
pp. 89, 135, 141, 183, 191, 215, 292, 337

II. Interpretive Techniques:
1. speech training:
pp. 204, 222, 268, 283, 284, 286, 301, 302, 306, 307, 347
2. choral reading and recitation:
pp. 68, 96, 100, 104, 123, 142, 222, 285, 286, 306, 322, 335
3. oral reading:
pp. 52, 56, 110, 121, 127, 182, 200, 214, 224, 251, 257, 265, 275, 279, 321
4. solo recitation:
pp. 63 133, 206, 275, 347

5. dramatization:
   pp. 110, 155, 205, 214, 224, 254, 290, 315, 331, 332, 335, 346
6. stating main thought:
   pp. 155, 186, 204, 262, 281, 297
7. story telling:
   pp. 267, 273, 328
8. creative activities:
   pp. 19, 55, 67, 73, 75, 79, 83, 91, 103, 104, 109, 113, 116, 127, 129, 136, 147, 152, 161, 167, 171, 179, 186, 205, 233, 252, 255, 258, 259, 282, 285, 286, 300, 309, 320, 322, 324, 339, 346, 347

Facts for Recall (Chapter Review):

See Work Book for Chapter Reviews.

Tests:

pp. 71, 87, 106, 143, 176, 201, 227, 270, 294, 331, 340

READING IN GRADE SIX

In Grade Five it was the purpose of the teacher to assist the child in acquiring greater facility in reading for enjoyment; to endeavour to awaken and develop an attitude of eagerness for wider reading; and to give further training in the mastery of those skills necessary for work-type reading.

In Grade Six the purpose of the teacher should be to continue the drill-practice in the mechanics of reading not yet sufficiently mastered to make reading enjoyable; to endeavour to broaden the children's interests; to stimulate an eagerness for a more diversified type of recreational reading; and to give further training in the mastery of those work-type and literary skills which become increasingly important in this and succeeding grades. To this end, as in *Young Explorers* and *Gay Adventurers*, the Grade Four and Five Readers, *Proud Procession*, the Grade Six Reader, provides both the interpretive-type material, i.e. stories, plays and poems, and also informational material of a slightly more difficult nature than that provided at the lower grade levels.

To acquire facility in any skill, two types of practice are necessary, (a) **whole process practice**, that is the practice of the skill as a whole, as one activity, and (b) **element drill**, the practice of the separate parts, or elements, of the skill. One can learn to play the piano by 'playing pieces', or to play golf by playing the game with one's friends (whole process practice); but to acquire real skill in either, long hours of practising scales, or strokes (element drill) are necessary.

Reading is a skill like any other. To acquire facility in it the child must 'read for the story' (whole process practice) and also practice regularly the separate skills, of reading (element drill): moving the eyes from left to right in long eye spans, rhythmically; word recognition; phrasing, or word grouping; fusion, fusing word meanings together into

thoughts; getting the meaning of a word from the context; using phonics to make out the pronunciation of the word.

Investigations have shown that good readers profit most by free reading (whole process practice) and need comparatively little element drill. Poor readers need daily practice of both types.

Whole process practice and element drill carried on in Grades Four and Five should be extended in Grade Six. These practices and drills, based on both literary, and an increasing amount of informational material, at the Grade Six level, provided by the selections chosen for *Proud Procession,* will gradually increase in difficulty.

Begin With Tests

As in Grades Four and Five, the teacher should test the class as a preliminary to grouping the pupils according to ability. Begin with comprehension tests. If standardized tests are provided, these should be used; if not, the teacher can make her own.

Select three fairly short passages new to the children and progressive in length and difficulty. Frame a number of questions on each to test the pupils' ability:

(1) to find the main thought of the selection
(2) to locate definite pieces of information
(3) to recognize word meanings
(4) to make simple, reasonable inferences.

It is best to prepare these passages and the questions based on them by means of mimeograph or hectograph. However, the pupils may read the selections from books and the questions from the board. Here are two paragraphs taken from the Sixth Reader, *Proud Procession,* which might form part of such a test.

Sample Test 1.

"Quick"! Skip ordered, as the plane circled the scene. Tom snapped the camera again and again, trying to get the men at least once out of so many tries. Skip flew the plane low over the open space in the woods while Tom took pictures. One man wore a plaid mackinaw and the other the

battered derby hat and shapeless suit of a city tramp. The men ran on, and when Skip circled back for a look at them, they had launched a canoe in a shallow river full of upstanding rocks and were paddling towards a rapids.

1. **To locate the main thought:**

   This paragraph is mainly about:

   (a) launching a canoe
   (b) taking pictures by air
   × (c) tracking down the criminals
   (d) flying a plane.

2. **To locate definite information:**

   Write one word or phrase answers:

   (a) Where did the flyers locate the criminals? (in an open space in the woods.)
   (b) Why could one criminal be easily seen from the air? (He wore a plaid mackinaw.)
   (c) Who was piloting the plane? (Skip.)
   (d) How was Tom helping? (He operated the camera.)
   (e) How had the criminals planned to make their escape? (in a canoe by way of a shallow, rocky river.)

3. (a) **To state meanings of words:**

   Explain the meaning of: mackinaw, derby, shapeless, and use each in a sentence.

   (b) **To explain derivation of a word:**

   How is the adjective 'shapeless' formed? Form other adjectives in the same way from the nouns: hope, faith, wit, end.

4. **To make inferences:** (Choose the best answers.)

   (a) The flyers wanted the camera shots:
      (1) for their snapshot albums
      (2) because they knew the two men
      *(3) to send to the Mounties.

(b) The two men in the woods:
(1) had been camping
(2) had been cutting down trees
*(3) had been setting fires.

(c) They launched their canoe in a shallow river full of rocks and rapids because they thought:
(1) it would be a thrilling adventure
*(2) they would not be followed
(3) there was good trout fishing in the river.

Sample Test 2.

Little by little, Carver persuaded the farmers to plant acres of peanuts instead of cotton. Then arose the problem of where to find a market for the crop. The "Wizard of Tuskegee" had to answer that question. Again he retired to his laboratory. There, as a scientist knows how, he took the peanut apart. He separated the water, oils, gums, sugar, starches and acids and began rearranging the parts in different combinations. All this took years, but what wonderful things he found out. He discovered that pound for pound, the peanut contained more protein than sirloin steak, more carbohydrates than potatoes, and more fat than the best butter.

1. **To locate the main thought:**
The best topic for this paragraph is:
(a) Peanuts and Cotton
(b) Marketing the Crop
(c) Combining the Parts
(d) Proteins, Carbohydrates and Fat
*(e) Carver's Wonderful Discoveries.

2. **To locate definite information:**
Write one word or phrase answers:
(a) What advice did Carver give the farmers where he lived? (to grow more peanuts.)
(b) To what question did Carver need to find an answer? (where to find a market for the peanut crop.)

(c) Name six elements that Carver discovered by taking the peanut apart. (water, oils, gums, sugar, starches, acids.)

(d) Name three food values that Carver found in the peanut. (protein, carbohydrates, fats.)

(e) How did Carver make new foods not eaten before? (by separating and combining the elements in new ways.)

(f) Name one of these foods now common because of Carver's experiments. (peanut bu'ter.)

Complete the following table:

(a) In protein 1 lb. peanuts = 1 lb. ..... (*steak*) .....

(b) In carbohydrates 1 lb. peanuts = 1 lb. ....(*potatoes*) ....

(c) In fats 1 lb. peanuts = 1 lb. .... (*butter*) ....

3. **To state meanings of words:**

(a) State the meanings of: persuaded, laboratory, retired, protein, carbohydrates, and use each in a sentence.

(b) **To explain their origin and derivation:**

1. How is the derivative 'scientist' formed? Form another noun in the same way.
2. How does the prefix "re" change the meaning of the verb 'arrange'. Make another verb by using this prefix.

4. **To make inferences:**

(a) Why do you think Carver was called the "Wizard of Tuskegee?" (What he did with the peanut seemed like magic.)

(b) Why did he take the peanuts apart to find an answer to his question? (So that he could combine the elements into products that would sell.)

(c) Why are so many peanuts raised today? (Products made from peanuts are in such great demand.)

A well-constructed test of this type will yield a sufficiently wide range of marks to serve as a basis for the division of the class into working groups. The average of three such series of marks will definitely grade the children's reading ability.

In addition to this testing of Silent Reading ability, each child's oral reading ability should be tested. Gray's Oral Reading Check Paragraphs are excellent for this purpose. These tests are so prepared that they give a picture of what the child does that hinders his speed and understanding when he reads silently.

If Gray's Oral Reading Check Paragraphs are not available, some simple material suitable for oral reading may be used. It is better to choose a selection where the use of contextual clues is not as important as word recognition. If this type of material is used the following errors should be noted and recorded:

1. reversals of letters or words
2. substitutions or guesses
3. omissions
4. hesitancy
5. repetitions
6. pointing
7. word or letter reading
8. speech errors such as the wrong sound for 'l', 'r'; stammering, etc.
9. inadequate methods for finding out unknown words
10. mispronunciations
11. rate in terms of number of seconds needed to read the paragraph
12. improper phrasing
13. lack of expression

Regular drill and practice should be given to correct the particular faults, and re-checking should follow.

Weakness in word attack is easily discovered. Defects in eye span, or inattention to meaning are revealed in the pupil's word by word reading. These errors in oral reading can be eliminated, and at the same time the child's silent reading can be improved by:

1. Teaching the child how to study a word visually: to discover that it is made up of root, prefix and suffix; and that compounds are made up of two or more root words.

2. Increasing his ability to use phonetic clues: have the pupils work intelligently in using the vowel variants. See that they understand the phonetic principles and their application. These will be applied later in the exercises under the heading 'Increasing Technical Skills' in the suggestions for teaching the selections.

3. Extending and enriching the understanding of words used in Grade Six; also the reading vocabularies of the pupils should be enlarged to include words that refer to things beyond their own experience.

ORGANIZATION OF THE GROUP

Following the tests, the teacher should divide her class into reading groups: the senior class, the good readers, those who are up to standard in the mechanics of reading and ready to be trained in the special skills of reading for information; and the junior class, those who are below standard in the primary skills and need additional element drill in them as well as training in the new skills.

She may also, of course, have a group of poor readers, some not yet ready to read a Grade Six reader. These should read easier material and, at the same time, be given remedial work to bring them to the Grade Six level. Dolch's 210 words for Remedial Reading, and the Word Lists from Remedial Reading by Marion Munroe will be found useful in preparing element drills for this group.

ORGANIZATION OF THE MATERIAL

To provide for these different levels of ability, the Canadian Parade Readers offer under each chapter, unit, or topic, material easy, average, and more difficult in both interpretive and informational selections. Additional selections and books on each topic are listed in the appendix to the manual. In many of our schools, there still remain copies of the Alexandra, Canadian, or Highroads Readers. Selections on some of the topics and suitable for good readers may be found in these old books as well as in the increasing number of modern books provided by most schools.

The good readers, who need a great deal of 'whole process' practice and not much 'element drill', may be expected to

proceed rapidly through each chapter. They should then survey the available supply of supplementary material on the topic. When this has been discovered and read, they may report upon it to the class as a whole.

The Junior class, working through the reader at a moderate pace, forms the center for the class discussions which prepare for, and complete the work on each selection. Such discussions stimulate the interest of the poor readers in selections they have not yet read, and help to prepare them for the reading, while they provide also opportunities for the good readers to contribute the supplementary material they have collected.

The poor readers, who require a great deal of element drill and have, therefore, not so much time for whole process reading, will advance still more slowly through each chapter and may possibly not complete it. It is generally more profitable for them to read additional material on the easy and average levels rather than to struggle through the more difficult selections provided for better readers.

Reading for pleasure, for the story, creative and interpretive reading, should still make up a large part of the reading program in Grade Six. It establishes the attitude basic to the development of a good reader: he must like to read. It is chiefly through interpretive reading also, that the vital background of general knowledge is built up, that word meanings are clarified and enriched, that ideas are grasped and expanded 'in context'.

For this reason a majority of the selections in *Proud Procession* are intended, either in whole or in part, for interpretive reading. For those selections that are wholly literary the teacher will probably wish to use the Literature Lesson (see pages 50-52) with its interpretive activity, choral recitation, oral, reading, dramatization, etc. For those that are 'current' and/or informational, she will find the Training Lesson (see page 15) useful. When she wishes to stress appreciation of story, character, or thought in these selections, she should follow the discussion with a short interpretive activity before assigning the comprehension or technical exercises. The suggestions made are suggestions only. The teacher will use them only when and as she thinks best.

SUMMARY OF READING AND LITERARY SKILLS FOR JUNIOR GRADES

Comprehension Skills:

I. Reading for Different Purposes to:
1. note details and collect facts
2. gather general significance and make inferences
3. follow directions
4. draw conclusions and predict outcomes.

II. Organizing Information:
1. choose titles and central topics
2. arrange events in sequence
3. list main points
4. list main points and sub-points.

III. Recording Information in:
1. notes
2. statements
3. outlines
4. summaries.

IV. Judging Information:
1. distinguish between relevant and irrelevant material
2. make judgments
3. find proof of points
4. make comparisons
5. distinguish between fact, fancy, and opinion
6. classify.

Technical Skills:

I. Locating Information in:
1. table of contents and word lists
2. dictionary and encyclopedia
3. pictures, maps, charts and simple graphs
4. index and reference tables.

II. Reading at Different Speeds:
   1. study speed for information
   2. skimming
   3. rapid reading for story material.

III. Vocabulary Skills:
   1. word perception by eye and ear
   2. phonics
   3. pronunciation by phonics and diacritical marks
   4. word meanings by context
   5. word building by roots, prefixes and suffixes
   6. eye movement
   7. word grouping, or phrasing
   8. vocabulary enrichment.

Techniques for the Appreciation of Literature

I. Perceptive Techniques: putting the beauty together by reading aloud and:
   1. mental picturing
   2. listening to the rhythm
   3. building the story structure
   4. character study
   5. studying effective words and phrases
   6. understanding humor
   7. understanding figures of speech.

II. Interpretive Techniques:
   1. speech training
   2. choral reading and recitation
   3. oral reading
   4. solo recitation
   5. dramatization
   6. story telling
   7. stating the main thought.

Activities.

Facts For Recall.

The first three comprehension skills listed under each heading were practised in Grades Four and Five, with occasional simple exercises in the others suggested for Grades Five and Six. All the vocabulary skills were practised in Grade Five. Steady practice of these should be continued in Grade Six. For further development of the comprehension skills already practised in Grades Four and Five, and for presentation of the skills specifically recommended for Grade Six, the teacher uses the Training Lesson Plan. For progressive development of the vocabulary skills, the short, game-type element drill is used.

Correct forms for organizing and recording information, as demonstrated in the Training Lesson, and the principles taught in the Element Drill Lesson, should be carefully outlined and clearly stated by the pupils in their Reading Activity Books (see page 34).

The techniques for the development of the appreciation of literature will be taught in the literature lesson (see pages 50-55). They are described very briefly in the Introduction (page 36), and suggestions for their use are given in the lessons on the literary selections. Literature is a particularly individual thing for 'beauty lies in the eye of the beholder', and 'truth is this to thee and that to me'. But these simple techniques are the outcome of many years' use in the classroom where they have proved successful in opening the minds and hearts of many students to the beauty of literature, and it is hoped they may suggest additional methods of attack to young teachers.

In these days when informational reading takes so large a place in the lives of everyone from Grade One up, it is apt to be forgotten that, important as it is to all citizens of the democratic community, informational reading is, after all, 'current'. That is, it is valuable for the time and place and the outward, or community life of the individual, whereas literature deals with the eternal verities of the inner life of the spirit. Great novels, stories, poems and plays are the textbooks of that life. They teach us not only about living, but *how* to live. The pupil who leaves school without the will and capacity to read and enjoy literature, leaves without access to those texts and may well go through life

with an undernourished spirit, for nothing is surer than that 'man does not live by bread alone'.

Much of the lack of will and capacity to enjoy literature is undoubtedly due to ignorance of what to look for in it and of the simple techniques with which to approach it. It is hoped that the suggestions given in this Handbook may help the teacher to supply that lack.

USEFUL TYPES OF READING ACTIVITY

Reading, for the intelligent individual, plays an important part in many fields of life. Children need experience in a variety of reading activities.

The Training Lesson:

This is the formal, full-dress teaching lesson. The teacher begins it by giving a **Background.** This includes a *content setting* which introduces the topic and arouses the pupils' interest in it; and a *vocabulary setting* or *word study* when this is felt to be necessary. Proper names and any new words necessary to grasp the meaning of the passage are presented in the Vocabulary Setting.

Beyond this, if the selection is properly graded, word study should not be needed. If the teacher teaches all the new words, she prevents the pupils from practising the important skills of getting the meaning of a new word from the context, and the pronunciation by phonics. If, on the other hand, the word burden of the selection is heavy, or if the class is made up of poorer readers, the teacher should present those new words that she thinks likely to give most trouble, leaving the simpler ones for class practice in getting meaning from context and practice in phonics.

Setting given and words taught, the teacher suggests, by statement or question, a **purpose** for the reading. When desired she also assigns the **time** allowed for it. Standard times for the grades are, in round numbers:

Grade III	— 100	words	per	minute
Gride IV	— 150	"	"	"
Grade V	— 190	"	"	"
Grade VI	— 220	"	"	"
Grade VII	— 240	"	"	"
Grade VIII	— 250	"	"	"
Grade IX	— 270	"	"	"

These are the end-of-the-year standards for the grades. The teacher will, therefore, expect her Grade Six class to begin 190 words per minute and during the year to work up to a speed of 220 words per minute. There are approximately 280 words on a page of *Proud Procession.* Reading time for a selection is calculated by multiplying 280 by the number of pages in the selection and dividing by 190-220, the speed at which the class is reading at the moment.

The class now proceeds to the **silent reading.** That completed, the teacher and class discuss the selection, its purpose and main points of interest. During the **Discussion** the pupils' grasp of new ideas and new words should be carefully checked and, if necessary, corrected.

The teacher then assigns the **activities** she has planned to enrich comprehension and increase skills. These include the working out of one or more of the comprehension or technical exercises suggested for the piece; the literary interpretation, if one is desired; the follow-up activities; and the workbook exercises.

In summary, the steps in the Training Lesson are:

Background (content and vocabulary setting)
Purpose presented and time limit assigned
Reading
Discussion of purpose and main points
Interpretation (if desired)
Exercises for increasing comprehension and technical skills
Activities.

The Practice Lesson (Element Drill): This is a ten or fifteen minute lesson in which the pupils practise one or other of the different skills of reading as: eye movement, word or phrase recognition, fusing, getting the meaning of a new word from the context, the different types of phonic exercise, reading at different speeds, practice in different types of comprehension exercise. This is generally a blackboard lesson. It should be brief, brisk, with game interest, preparing for, and supplementing the Workbook Exercises. It is a primary type of lesson that the wise teacher continues vigorously throughout the junior grades. Much of the poor reading in senior grades is the result of a too-early abandonment of element drill.

The Workbook Exercises (Element Drill): The Workbook exercises give invaluable training in word perception, in read-and-do, in thinking-while-you-read. They introduce new words in context, review old words in new contexts, give word and phrase recognition practice. They train also in selecting, associating, comparing and evaluating both facts and ideas.

The Directed Reading Lesson (Whole-Process Practice): In this type of lesson the whole class reads silently, each his own selection, or book, for his own purpose, at his own speed. In a rural school, the whole school may read at once. As the reading proceeds, the teacher passes from one pupil to another, questioning, explaining, giving a background, or a word meaning, discussing a point; hearing a part of the story told, a few sentences read aloud, or the thought stated. Fifteen or twenty minutes daily of such supervised reading enables the teacher to share the interests of his good readers and to discover the individual difficulties of the poorer ones.

Free Reading (Whole-Process Practice): This is reading done by the pupil in his own time, of his own choice and unsupervised. The basic reader, the teaching text, should be kept in the cupboard and given out only during lesson periods. Only so will it retain the fresh interest needed to make a successful reading lesson, and only when this is done can the tests upon the selections be considered valid. At the same time, it is important that every pupil should at all times have a book in his desk for free reading. It is in free reading that children develop ease, speed, a reading vocabulary, deepening comprehension, and a real taste for reading. Though not supervising it, the teacher should guide the choice of free reading material in profitable directions and seek to correct such tendencies as choosing always very easy books, or books always in the same field.

The Oral Reading Lesson is generally for the purpose of interpreting a piece of literature. It is dealt with under that heading.

SAMPLE LESSONS

1. THE TRAINING LESSON (Work Type Reading)

Selection: A Free Nation, *Proud Procession,* pp. 146 to 150.

Background:

The King John of this story was the man who is said to have taken Robin Hood's lands from him and made him an outlaw. He was not king of England when he did this. His elder brother, King Richard the Lion-Heart, was king then, but he had gone with his army to join other Christian kings and their men in a Crusade to free Jerusalem and the Sepulchre of Jesus from the Saracens who had taken it. When King Richard went away, he left his brother, John, to rule England. John was a wicked man who did many evil things. He seized the land and property of many knights and used them for himself. Robin Hood and many of his men were among those who had been robbed and made outlaws by John. When Richard heard of the evil deeds of his brother, he started to return home, but he was captured by an enemy and imprisoned in a high tower. John was delighted at this and bargained with Richard's enemy to keep him in prison, which he did for several years. Then Richard's faithful musician, Blondin, found out where the King was kept. He hurried to the tower and played beneath his window one of Richard's favorite tunes. By signalling to each other with the tune, Blondin arranged the king's escape. It was after Richard had returned to England and taken John's power from him that the Lion-Heart met Robin Hood as is described in the play, King Richard Comes to Sherwood, in *Gay Adventurers.*

Unfortunately, Richard did not live many years after his return and when he died the wicked John became king. This story tells how badly he behaved and what came of it. It shows how evil sometimes brings about good, for it was John's wickedness and cruelty that roused the leaders of England to rise up and force him to sign Magna Charta, the Great Charter, which made England a free nation. Of course, this was not the end of it. One can make a nation free but, if they wish to remain free, they must keep a close watch over their rulers and, if necessary, fight again and again.

Vocabulary Setting:

The word burden of this chapter is light for the busy Christmas season and because the topic is felt to be of special importance. A Free Nation is a simple piece, important for content, but graded for the poorer readers with only 7 new words (2 per page). Parchment and Runnymede should be looked up in the Little Dictionary; the others are all proper names.

Purpose:

Read to find out about a charter that was signed long ago; to learn what a parliament is and how the first one began.

Discussion:

Review first what a charter is and what the United Nations Charter aims to do for the world. Have someone report briefly the story of John and build a short character sketch of him. Beside the list of adjectives on page 146, help the pupils to chose others by considering the things he did, and said, and by studying the picture on page 147. Note also that the Great Charter was not won by just signing the paper; it had to be fought for, not just once but many times. Consider whether it was worth fighting for. How do we hope to win the United Nations Charter? (by working for it which is a better way than fighting.) Note the two things that the Great Charter said must be done and consider whether they would help to make the people free. Explain that because these two 'freedoms' were won so long ago, the United Nations did not need to put them in their charter, but could go on to set down new aims to be worked for.

Review next what a parliament is, how the members are chosen, what a parliament does (page 146), and how having a parliament makes a nation free. Have someone tell the story of Sir Simon de Montfort, and the class tell what he did towards making a parliament. (He turned the council into a parliament by bringing in representatives of the common people. He invented the parliament, really.) Have someone tell the story of Prince Edward and the class tell what he did towards giving us a parliament. (He continued it, kept it going.) What is the work of the King nowadays? (He works for the country just as we all do.)

Increasing Comprehension Skills:

I. Make Statements:

Complete the following to explain the meaning.

1. **A free nation is one** (in which the people govern themselves.)
2. A **parliament** is (a meeting of members who represent the people to talk things over and make decisions.)
3. A **charter** is (a set of promises which the king and people must keep.)
4. The **Great Charter** was a set of rules drawn up to set one nation, the (English) free (700 yr.) years ago.
5. **The United Nations Charter** was a set of rules drawn up to set (many) nations free.
6. **Four Freedoms** which the United Nations aim to help all nations to secure are: (See illustration: page 144)
   (1) freedom of speech
   (2) freedom of worship
   (3) freedom from fear
   (4) freedom from want.

II. Make an Outline:

Record the important facts stated in the story about the Great Charter under the following **main heads:**

THE GREAT CHARTER

Why it was drawn up:

A. (King John taxed the people heavily.)

B. (He took and used the goods of the rich as he pleased.)

C. (He paid foreign soldiers to carry out his orders.)

What the Charter said:

A. (The king was to take no tax except by the consent of all those who owned lands.)

B. (No one was to be imprisoned or punished except after a fair trial by his equals.)

C. (To none will we sell; to none will we deny Right or Justice.)

Its Importance:

A. (It was a pattern for others to follow.)

B. (It was the first step in the struggle for freedom.)

C. (It was wrung from an unwilling king.)

III. **Make Notes:**

In a few short sentences tell how the barons showed these kings that they meant the terms of the Charter to be kept.

IV. **Make Comparisons:**

In what way was:

The first Parliament like ours today?

King Edward like Sir Simon de Montfort in his beliefs?

V. **Make Inferences:**

Before the signing of the Great Charter, what did the English rulers seem to believe were the rights and privileges of a king?

VI. **Character Study:**

Choose from the list below the words that may be applied to the "worst king" England ever had, and the words which may be used to show that Sir Simon de Montfort is worthy of a place in our *Proud Procession.*

fearless, avaricious, righteous, cowardly, hot-tempered, determined, wicked, just, tolerant, intolerant, selfish, unscrupulous, despotic, democratic, cruel, heartless.

Increasing Technical Skills:

I. **Word Meanings:**

From the context and background state orally what or who were:

Magna Charta, King Richard, Windsor, Simon de Montfort, King Henry, Prince Edward, Westminster Abbey, George VI.

II. **Root words:**

From your knowledge of the root word write a meaning for the derived word: (root word is in italics)

free—freedom; *brave*—bravery; *selfish*—selfishness; *wicked*—wickedness; *right*—righteous; *just*—justice.

III. **Phonetic Analysis (Identify sounds):**

Write all the words that have the same sound as the italicized letter in the sample word:

1. *k* as in king: coat, office, castle, charter, crown, parchment, account, careful.
2. *ch* as in child: watch, Richard, charter, cruel, porch, Christmas, church.
3. *ng* as in king: greedy, thing, ink, tongue, song, long, doing.
4. *g* as in go: get, greedy, great, John, jewels, bridge, ghost, gather.

Activities:

I. The pupils might like to make a poster of the two points of the Great Charter to place on the wall beside the poster of the United Nations Charter.

II. From this story an attractive group could be arranged to take its place in the pageant of the United Nations suggested at the end of this chapter.

Element Drill Lessons:

I. **Topic:** Identifying prefixes and building new words with them.

Time: 10 minutes.

Specific Aim: to increase the pupils' vocabulary by the use of the prefixes: trans, auto, tele.

Present words containing these syllables in sentences. Discuss the meaning of the sentence and the meaning of each word. Separate the word into prefix and root. Explain the meanings of the root if it is foreign.

Develop the meaning of the prefix. Use the prefix in making new words. Present other words containing the prefix for study and written practice. Dictionaries will be required, for many of the words are derived from foreign roots.

The following list of words is suggested:

transcontinental	autobiography
transparent	autocrat
transport	automaton
transfuse	automobile
transoceanic	telegraph
transmit	telephone
autograph	telescope
automotive	telepathy

Check the exercise for correct meaning and use of the word and give final practice in pronunciation.

II. **Topic:** Phrase Reading Practice.

Teaching Time: 5 or 10 minutes.

Introduction:

Explain to the class what they are to do. "I am going to write on the blackboard a number of word groups or phrases, one at a time. I shall show each one only while you take ONE look, then erase it and give you time to write it down. Paper and pencils ready? Write the numbers one to ten on

the left side of your papers. Write the word groups you see opposite the numbers I call out."

Body of the Lesson:

Write and erase two, three, four, and five-word groups on the blackboard. It may be well to begin with word groups that are familiar to the pupils, groups taken from selections they have read, later from those they are about to read, and finally word groups from any book at hand. The exercise may also, of course, be taken with the pupils calling out the word groups as they are seen, though this handicaps the slower pupils.

Such a lesson needs no conclusion, though pupils who are poor at the game, should practise, in pairs, phrase card flashing.

All kinds of drills for improving the primary skills and developing the technical skills being acquired by junior grades may be given in this brief, challenging type of element drill lesson.

III. **Topic:** Improving (and testing) speed in reading.
Teaching Time: 10 to 15 minutes.

Explain to the class what they are to do. "When you have read for a minute or two, I shall call out the word 'mark'. When I do so, make a light mark with your pencil under the word upon which your eyes rest at that moment, and read on until I call 'mark' a second time. Again mark the word and read on until I tell you to stop. Open your books at page so and so; have your pencils ready. Begin to read."

When the pupils have read for two or three minutes and have got the drift of the story, the teacher, noting the exact time on her watch, calls 'mark'. Allowing exactly five minutes, she calls 'mark' the second time. She may then, if she wishes, allow the pupils to finish the story.

The class should then write the answers to ten or more short answer questions, hectographed, or from the blackboard. The number of correct answers form the pupil's comprehension score.

Next, the pupils count the number of words between the first mark and the second. This number divided by five,

the number of minutes allowed for the reading, gives the number of words read per minute, the pupil's speed score.

Speed exercises of this type, always associated with comprehension tests, make excellent eye movement and phrase reading exercises as well as testing rate and comprehension.

The rate of speed should constantly increase in Grade Six and comprehension steadily improve.

At the beginning of the Grade Six year 190 to 200 words per minute may be considered average in speed and 65 to 70 per cent average in comprehension when the whole lesson is covered in the test. Practice in the skills should continue until a speed of 200 words per minute, the standard rate for Grade Six, is reached, and 90 per cent or over attained in comprehension. Remember that the pupils answer the comprehension questions with their books open before them.

For the convenience of the teacher a comprehension test is provided for each of the nine chapters. These tests should be given after the Content Setting and Vocabulary Setting have been given by the teacher. The 'rate' may always be judged by the 5-minute *Begin* and *Mark* method, and a per cent score for comprehension worked out by the pupils: The time required for the whole selection may be determined by the teacher thus: 280 $\times$ No. of pages $\div$ 190 - 220, according to the time in the term when the test is given.

Pupils should be encouraged to record their scores in both speed and comprehension, entering results of each of the nine tests as they are worked. A Progress Chart should be kept to heighten and maintain interest throughout the year. Short practice tests covering one or two paragraphs should be given between regular tests to those whose scores are far below the average.

A form of Progress Chart is here suggested. It might be mimeographed or hectographed so that individual copies may be provided and pasted into the pupils' Reading Activity Books.

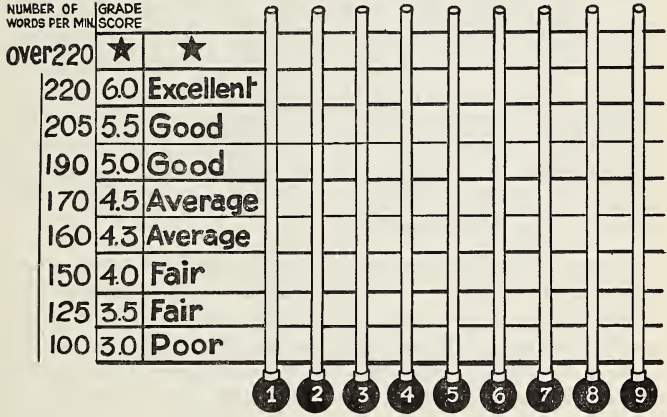
Such a record showing steady improvement throughout the nine tests, should be satisfying to good readers, and stimulating and encouraging to those of average and poorer ability.

Progress Chart

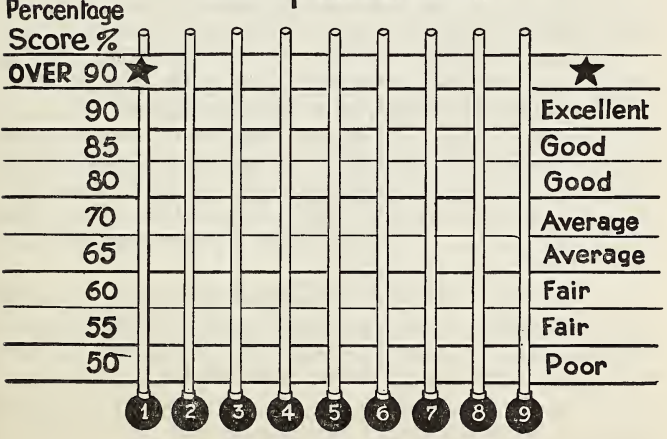
NAME Mary Reid GRADE 5

SCHOOL Garnett

RATE



Comprehension



THE SENIOR CLASS

These are boys and girls who read at, or above, the standard of Grade Six and who are reading to acquire the new reading skills required in the junior grades both for their present use in reading for pleasure and information, and as a basis for satisfactory reading and study in senior grades. These pupils need little, if any, element drill of the primary type, and may be trusted to give themselves sufficient whole process practice in their directed and free reading activities. They may, therefore, devote their class periods to training for the acquirement of the new comprehension, technical and literature skills.

The good readers will take part in the weekly literature lesson where interpretive reading is done (See pp. 36-40; 50, 55, for plan). This lesson may be taken with the whole group, senior, junior, and poor readers together, for the teacher should, as a rule, read the literary selections aloud to the class. The good oral readers of the class should share this reading with the teacher, when the selection is such that they can do it well. It is of first importance that the presentation reading of a literary selection should be well done. It is a good plan to take the literature lesson early in the week, so that the remaining days may be used for practice of the interpretive activities chosen by the class: oral reading, choral recitation, dramatization, illustration, etc.

Two or three training lessons a week should be enough to give the senior group practice in the new comprehension and technical skills. It is usually most effective, when presenting a new skill, to take several lessons upon it until the pupils have really grasped it. Then present another; then return to the first and so on.

For the rest, the Senior Class should be given as much time as possible for directed and free reading in informational as well as story material. As a rule, being gifted readers, they need only guidance in this field.

For a list of Standardized tests to use in from time-to-time testing of the Senior Class, see appendix D.

THE JUNIOR CLASS

These are the pupils who can read, but because of faults in technique have fallen below standard in speed or comprehension, or both. Ordinarily a few weeks, or months of remedial instruction and concentrated practice will bring about an improvement. If a junior class pupil fails to react satisfactorily to this treatment, the teacher should give him further tests and, if necessary, include him in the element drills given the poor readers.

When he has made standard scores three times in succession, each junior pupil should be transferred to the senior class. If he fails to keep up there, he may be returned to the junior class, but always with the prospect of being promoted as soon as his skill warrants it. The teacher will aim to have all her juniors in the senior class before the end of the year, and if she and they stick to the training routine, she is almost sure to succeed.

The junior pupils practise interpretive reading in the literature lesson with the whole class. The teacher should plan steadily to increase their part in its activities.

In addition, they should have a Training Lesson in reading to collect facts (the simplest of the common types of comprehension) at 150 words a minute three or four times a week and daily, if possible, a ten minute element drill lesson in the primary skills. See pp. 7, 8, under Treatment of Poor Readers.

The juniors, having perhaps no particular gift for reading, may need encouragement as well as guidance in their directed and free reading. The teacher should see to it that they have always in their desks really interesting, even exciting books for free reading, and that they have time to read and to discuss them. Interest is, after all, the basic factor in all improvement of reading.

THE POOR READERS

These are the pupils who cannot really read properly at all. They have come up to Grade Six still lacking the most important primary skills and must acquire them before they can proceed effectively to take training in Junior Grade reading. They should join the class in interpretive, directed,

and free reading periods and, in addition, have daily Training Lessons in reading easy story material, daily element drills in the primary skills, and as much whole-process practice as they have time for.

To be effective, element drill, indeed all remedial work in reading, must be specific. General drill only forces the child to practise his faults. He should be given individual tests to discover his particular difficulties, followed by exercises designed to help him overcome them.

Common Reading Difficulties:

1. His general health may not be good.
2. His sight may be poor.
3. Poor hearing may have prevented his proper association of sound and printed symbol.
4. Some emotional upset may be operating to interfere with application to the job in hand.
5. Dislike of reading and lack of confidence in his own ability may persist as a result of some early school experience.
6. Interest may be lacking.
7. A poor background of experience and information may operate to prevent his comprehension of new ideas.
8. His eye movement may be faulty.
9. Vocalization may slow down his reading.
10. He may be a single word reader, failing utterly to see meaningful phrases as thought units.
11. He may not know how to find out the meaning of a strange word from the contect.
12. His skill in using phonics may be inadequate.
13. An inadequate reading vocabulary may interfere with the mental picturing which is the essence of understanding.

If any of the first three causes is affecting the pupil's progress the help of the school's Medical Service should be obtained and the co-operation of the home enlisted.

If the cause is number 4, 5, or 6, the first step in the teacher's treatment must be to win the pupil's confidence

and co-operation. The pupil's great need at first is to find personal satisfaction in the successful reading of material interesting to him in content, yet simple so far as vocabulary and sentence structure are concerned. The satisfaction of accomplishment, reinforced by judicious praise, cannot fail to result in a desirable attitude towards the job of reading.

If cause 7 is the stumbling block the teacher stresses for him the language and enterprise activities the object of which is to enlarge and enrich experience.

If any of the other causes operate to interfere with comprehension, a definite program of specialized practice should be undertaken. The first step is to test the pupils for:

8. **Faulty Eye Movement:**

The simplest way is to lay a book open at a page he has read or can read easily. While he reads the left hand page, lay a small mirror on the right hand page and, looking over his shoulder, study his eye movements. With a little practice the teacher will find herself able to count the pupil's eye movements with fair accuracy. She will note whether the eye moves in the right direction and in regular jumps or spans, four or five per line, or whether it moves erratically over the page, making many jumps backwards and forwards in each line. If the latter is the case the pupil needs training in eye movement. A good Grade Six pupil will show about one-quarter as many eye-movements as words read.

Suggested exercises are:

(a) Begin by having the pupils follow your pointer sweeping from check to check along a series of lines on the blackboard. When they have learned to fix their eyes on the checks with the pointer, drill them in doing it without the pointer. Repeat with lines and the pointer on a large sheet of paper, continue without the pointer. Repeat with lined sheets the size of a page. Replace the checks at fixation points with single words, e.g.

x.....x.....x.....x.....x.....x

cat.....dog.....cow.....ox.....hen.....

Replace the single words with phrases and, finally, give the drill on the printed page, at first not expect-

ing much meaning to be gathered from the page, but gradually asking for more meaning until the pupil can use the correct eye movement and at the same time gather the meaning.

(b) Phrase drill with flash cards.

(c) Reading very easy material.

(d) Re-reading stories enjoyed previously.

(e) Eyeful reading. In this exercise the reader is trained to look down and get an 'eyeful', a word group, and look up to say it. He should not be allowed more than a few seconds for each down glance, nor to speak until he looks up. At first he may catch only single words in his down-glance. Work at it till he can take in a four or five-word phrase at each down glance and repeat it looking at the teacher. This is the best single exercise there is for eye movement, phrase reading, and for increasing the eye-voice span in oral reading.

9. **Vocalization:**

Vocalization means the use of voice, lips, or throat in silent reading. Three degrees of it are found. A few whisper the words when reading silently, many move the lips without voicing the words, a very large number move the throat, pronouncing each word there.

Any kind of vocalization is a cause, a result, and an evidence of single word reading, a procedure which reduces both speed and comprehension. It is a habit that children should be prevented from forming and, if formed, corrected as quickly as possible.

Improved teaching of reading in the primary grades, with the reduction of oral and increase of silent reading there, during the last decade, has greatly reduced the amount of vocalization in the reading of Grades Four, Five and Six. Many teachers now find little of it in their classes. Much of what remains is probably the result rather of psychological than of physical blocking. Technical difficulties have caused a mental blocking and the child resorts to vocalization to overcome the difficulty.

To test vocalization, time the pupil while he reads one page silently and the next orally. The silent reading should be four times as fast as the oral reading. If it is only twice as fast, the pupil is probably vocalizing half the words. If both readings are at the same rate he is vocalizing completely.

Suggested exercises:

(a) Phonic drill.
(b) Drill in getting meaning from context.
(c) The exercises suggested for improving eye movement.

10. **Single Word Reading:**

Ten or more eye movements per line and complete vocalization (silent and oral reading at the same rate) are both evidences of single word reading. A third test may be made with a set of phrase cards, each containing a two, three, four or five word phrase. Flash the phrase cards before the child, exposing each for about one-fifth of a second. If he fails to catch the phrase the first time, expose the card again and again, each time for one-fifth of a second. Note the number of 'looks' required by the pupil to read the phrase. If the 'looks' are the same in number as the words in the phrase, he is reading a single word at a time.

Suggested exercises are:

(a) Those suggested for improving eye movement.
(b) Continue using the sets of two, three, four or five word phrase cards prepared for testing as element drill in phrasing.

11. **Getting Meaning from Context:**

Present pupil with any easy sentence or paragraph in which there is a strange word easily guessed from the text. Repeat several times. Note whether he makes a guess at the word or simply stops and stares at it.

Suggested exercises:

Explain to the pupil that when he meets a strange word he should read the whole sentence carefully and think what it means, then try to think what the strange word must mean to fit into it, e.g. Tom's house has a splendid *rumpus* room

in the basement. Continue exercises such as those suggested for testing. Work steadily at them until the pupils acquire facility in this 'reasonable-guessing' skill. With practice many children become extraordinarily skilful at it.

12. **Inadequate Phonics:**

Have him sound for you the following common phonograms and syllables and test his ability to combine them with different initial letters to make words. Mark those he doesn't know for teaching.

ace	ack	ade	ail	ak	ale	ane	an
and	at	ate	ay	cr		est	et
bl	br	ch	cl	en	ent	ide	ight
eam	eep	eet	ell	ice	ick	ite	
fl	fr	gl	gr	ip	it	op	ot
ill	in	ine	ing	ook	oon	qu	
oat	ock	old	ong	pl	pr	tr	wh
sh	sl	own	ox	st	str		
ound	out	sm	sp				

The elements of a program to develop technical skills in phonics are:

Phonetic Elements:

Consonants.

Vowels.

Phonetic Understandings:

To know when a vowel or consonant is silent.

To know the variant sounds of the different phonetic elements.

To know the phonetic principles that affect the sound elements.

To know how the syllabic divisions affect the sounds of the elements.

To know how the accent affects the vowel sounds.

The Phonetic Symbols:

The vowel and consonant symbols with which the pupils of Grades Four, Five, and Six must learn to associate the correct sounds are:

Consonant Symbols:

1. Single consonant letters that are used to represent a single consonant sound; t, h, g, f, j, etc.
2. Consonant blends, that is, two or three consonant letters that are used to represent two or more consonant sounds. Bl, str, br, sw, cl, etc. These consonant sounds are blended so closely that the effect is almost that of one sound.
3. Speech consonants, or two consonant letters that are used to represent a single consonant sound: th, ch, ng, etc. These are not blends; rather they represent one sound that is different from either of the single letters.

Vowel Symbols:

1. Single vowel letters that are used to represent single vowel sounds, e.g. **a** as in hat, age, gave, car, above. The important point here is to emphasize the variants of each vowel sound and to give much practice in distinguishing them.
2. Two vowel letters that may be used to represent single vowel sounds, e.g. **ai** as in plaid or train; **oo** as in good or food. Again the importance of the variants should be stressed.
3. Diphthongs, or two-vowel letters that may be used to represent two-vowel sounds that blend together to form one speech sound. Some of these are: **ow** as in cow, or in arrow; **oi** as in hoist. Variants should be kept in mind here.

Rules for Dividing Words into Syllables:

Consonants:

1. If two consonants come between two vowels in a word, the first syllable **usually** ends with the first of the two consonants, as: lad der, ex tra.
2. If there is one consonant between two vowels, the first syllable **usually** ends after the first vowel, as: ba ker, pa per.
3. If a word ends in le and a consonant comes directly before the l, this consonant usually begins the last syllable, as: ta ble, tum ble.

Vowels:

1. In words or syllables containing only one vowel, the vowel is **usually** short unless it comes at the end of a word or syllable, as: pan, shut, met, ad mit, ex cept. Some exceptions are: go, ti ger.
2. In words or syllables containing two vowels, one of which is the final e, the first vowel is **usually** long and the final e is silent, as: game, poke, pine, tune.
3. In words or syllables containing such vowel combinations as: ee, ea, oe, ai, ay, the first vowel is **usually** long and the second silent, as: seem, seat, toe, paid, play.
4. In words or syllables containing only one vowel followed by r, the vowel sound takes on much of the r sound, as: car, car pet, jar.
5. In words or syllables containing only the vowel "a" followed by l or w, the sound of the vowel a is **usually** governed by the l or w, as: paw, salt, al most.

13. **Inedaquate Reading Vocabulary:**

The simplest test is to have the pupil sit beside you and read the words of the Gates (or any other standard) primary Vocabulary list as you point them out to him. Mark those he does not know for teaching.

Remedial Exercises:

A reasonably extensive reading vocabulary is basic to the development ot good comprehension. Many adults, as well as many school children, read with poor comprehension, largely from the lack of vocabulary. Vocabulary building exercises are, therefore, very important for the poor reader. The best of all vocabulary exercises is wide reading, but the fact that he is a slow and poor reader prevents the pupil in the slowest group from profiting by this source of new words. In addition to all the training lessons given for the improvement of the separate skills, this slow group will, however, be spending the same time as the other groups in the Directed Reading Lessons and in Free Reading. As their facility in the separate skills and in reading speed improves, the poor readers read more and more books and so increase their vocabularies in the natural way.

The enterprises being carried on in all modern schools are also a fertile source of new words to pupils. Most teachers make lists of the words that come up in each enterprise. In order to carry on their work the pupils need to know the pronunciation, the meaning, and often the spelling of these words. The books they read to collect information for their activities also supply many new and useful words.

In addition to these natural additions to the pupils' vocabulary, the teacher should give frequent exercises in the use of the dictionary not only to find and to select word meanings, but also to increase the number of words the pupils know and use. These exercises should include both the teaching of new words and their meanings, and the enrichment of the meanings of known words by comment upon their meanings, pictures illustrating them, stories about them, and discussion of their correct use.

Dictionary Skills to be Developed in Grades Four, Five, and Six are:

1. To develop skill in locating words in dictionaries or other reference helps the child must be able to:
   Recognize the sequence of the letters of the alphabet.
   Find words in an alphabetical list.
   Use guide words.
2. To find the correct meaning the child must be able to:
   Understand definitions of meanings.
   Gather word meanings as stated in sentences.
   Select the correct meaning from several meanings.
3. To find the correct pronunciation the child must be able to:
   Associate sound with symbol, and recognize the different variations.
   Use a pronunciation key.
   Be able to interpret syllabic divisions, and phonetic spellings.
   Realize the function of the accent mark.
   Blend syllables into word wholes.

In addition to the class exercises in vocabulary building, there are a great many interesting, and profitable seat work

exercises that may be given for this purpose. The workbook provides many such exercises. The following types are recommended:

1. A list of simple words the meanings of which the pupils are asked to write in simple sentences, e.g. "A *hangar* is a shelter for airplanes."
2. A list of slightly more difficult words which they may be asked to use in sentences.
3. A list of words for which they give the opposites.
4. Collect pairs of words having the same sound, but a different spelling.
5. List of words for which they write plurals, masculine or feminine forms; for which they write the comparative and superlative forms.
6. A list of nouns to which they attach suitable adjectives; or verbs to which are attached suitable adverbs.
7. Lists of nouns naming objects, animals, sounds, colors; or verbs expressing different types of action.
8. Building new words from roots by adding prefixes and suffixes.
9. Making and finding out the meaning of lists of words with the same prefix, or suffix.
10. Collecting lists of common English words derived from foreign languages.
11. Making of lists of words that are used in arithmetic, geography, science, health, art, music, handicrafts.
12. The classification of groups of words under headings that suggest their meanings: animals, food, aviation.
13. The collecting of lists of rhyming words, words with beautiful sounds.
14. Lists of new words contributed by individuals from their reading.
15. Exercises in making out the meaning of unknown words from the context. This may be great fun.

THE PUPILS' READING ACTIVITY BOOK

There are a number of general principles that the pupils will need to know in order to work out the exercises for the

development of the technical skills of reading. It is important that they should have these principles clearly stated and near at hand, for it is by constant reference to them as they work out their exercises that the principles are learned.

It is suggested that at the beginning of the school year, the boys and girls using this reader should provide an exercise book to be used as a Reading Activity Book. This book will be used for the exercises and tests in this Handbook under the headings: Increasing Comprehension Skills, and Increasing Technical Skills. These exercises have been prepared for the convenience of the teacher, so that she may take one or more of them on the blackboard with her class in connection with the reading of each selection.

The teacher is reminded that it is in these blackboard lessons that she really **teaches reading;** that is, in them and in the exercises she teaches the pupils **how** to perform the various comprehension and technical skills required in Grades Four, Five, and Six, over and above those learned in Primary Grades. It is the acquisition of these skills that turn a poor or average reader into an efficient one, and prepare him for effective reading in High School and in adult life.

The WORKBOOK EXERCISES are important also. They supplement, but should not supplant, the blackboard lessons. They give practice in the skills, and test the pupil, enabling the teacher to discover whether he has learned what she taught him in the blackboard lesson.

The Reading Activity Book should be divided into sections for Comprehension Exercises and the different types of Technical Exercise: phonetic, syllabic, and dictionary. The general rules given for these above, or such simplified form of them as the teacher thinks best, should be copied by the pupil on the first page of the appropriate section in his book, so that he will be able to refer to them as he works at his exercises. The Reading Activity Book should also contain a section for the pupils' own special word difficulties and the exercises he is assigned in the remedial reading period.

It should perhaps be explained here that only the words in the Little Dictionary are dealt with in the Handbook exercises. These are the words whose meanings the children are unlikely to know. The teacher will find the Word List

—the list of new words on each page beginning on page 453 of the Reader. These are the words that are at the Grade Six level and above in the Thorndike Twenty Thousand Word Book. Many of them will be within the pupils' speaking vocabulary and their pronunciation and meaning known to them. The teacher should, however, test the class on the New Word List of selections she thinks might give difficulty and take up any words that the children do not know.

TEACHING LITERATURE

Art is the embodiment of beauty in any medium, painting in color, music in sound, dancing in movement. Literature is the embodiment of beauty in language.

What is beauty? Why is it that scenes, pictures, songs, stories that are beautiful to one person are not at all beautiful to another?

If the reader will fix his mind on something that is beautiful to him, and consider how and why it seems so, he will find that beauty is an impression we get from the whole of that which we admire. Perhaps that is why it is so difficult to explain why we find it beautiful. Beauty is an effect of the whole scene, picture, character. If a part seems beautiful, it is so because we consider it, for the moment, as a whole. The parts of a beautiful thing may, or may not, be beautiful. The whole is beautiful. Where then does the beauty lie? Clearly in the selection and arrangement of the parts.

"Beauty lies in the eye of the beholder," says the poet. This is true, for the eyes of each observe, select and arrange certain parts of what he looks at into a whole that only he sees. It is a commonplace that no two individuals see, hear, or feel the same thing. In looking at the moon, some beholders select and arrange the lights and shadows there in such a way that they see the whole as the broad, jolly face of an old man. The eyes of others arrange the shadows so that they see a bent, old woman. No two see the same old man, or old woman, and many see no form there at all. Their eyes do nothing with the shadows. In this way, beauty, and ugliness too, lie in the eye, ear, or other sense of the beholder. Each makes his own world.

The gift of seeing beauty, that is of selecting and arranging the parts of many things so that the whole is beautiful, is one

of the greatest and most precious that we have. Every normal person has it in some degree; most people have it in quite a high degree although they are, perhaps, only partly conscious of exercising it. An artist is a person who has it in the highest degree. He sees beauty where others miss it and has the power to set it forth in such a way that others can see it.

Literature is in some ways the greatest of the arts, but it has this disadvantage, that its medium, language, is serial, that is it cannot be presented to the listener or reader as a whole, but must enter his mind through a series of words or phrases. Painting, sculpture, architecture, present wholes to the beholder, whose every glance at them gives him an impression of a whole. Even here the observer selects and arranges the parts for himself, but in doing so he has only to follow the artist's pattern complete before him. A poem, or story, on the contrary, comes into the mind in words and phrases, small, scrappy bits of ideas that must be pieced together before a whole can be formed and the beauty enjoyed.

To select and arrange these ideas into a whole requires will, memory and imagination; the will to do it; memory to hold the details or parts; imagination to select, arrange and weld them together into a beautiful whole. To do this well and easily requires a natural gift, or, lacking the gift, instruction and practice, or best of all, the gift plus instruction and practice.

No explanation can be made to children. They must learn to create beauty for themselves, as they learn to add and subtract, by practice. For this reason music and art, as well as literature, are now taught by the method of 'creative expression', that is the modern teacher helps her pupils to create tunes, and pictures, poems and stories which to them at least are beautiful and reserves her teaching of techniques until the desire to create, and freedom and confidence in the use of the imagination, have been established. Primary children are usually content with their own creations, but in Grade Six, the child compares his own work with the models he sees about him, recognizes his faults and demands instruction.

In planning her literature lessons, the teacher has first to remember her purpose. **Literature, like the other arts, is**

first for joy, for the lift of the spirit. If this has been experienced, the enlargement of knowledge, the quickening of the mind, the enrichment of the personality that we call culture, must follow. The teacher's purpose is, therefore, simply to have her pupils enjoy the selection. If they do that, if they 'like it', as they say, she can be sure that they have put the parts together into a whole and see some beauty in it.

The problem of the literature lesson is to help them to put the beauty together, to 'create it' anew, each for himself. There are several simple devices by which the teacher may do this.

The first step is to choose a selection whose simple beauties are within the range of the children's understanding. Primary children love the beauties of rhythm and story; boys and girls in Grades Four, Five and Six can put together also, the picture and the character; while pupils of Grades Seven, Eight, and Nine, can be interested, in addition, in the thought and the style of the piece. Each of these beauties may sometimes appeal to pupils of any age, but in general this division is valid. It is important, too, that the teacher should choose selections which she enjoys. Seeing the beauty herself, she finds it easy and delightful to help the children to see it.

Having chosen a suitable selection, **the next step is to give it a simple setting which will connect it with the pupil's experience or activities.** This should be short, no more than is required to make the connection, or some necessary explanation, or—and this is important—to get the pupils into the mood of the piece. It is unwise to present a quiet piece when the class comes tumbling in from play, or a sad, or serious one when the room is in high spirits. The setting should focus attention on the main beauty of the selection, as a mat makes the best points of a picture stand out. This 'puts the beauty together' for the class.

The teacher should next read the selection aloud from beginning to end. This 'puts the beauty together', presents it as a whole, makes a 'total effect' of it as nearly as one can in language. Literature is always best presented by the teacher, or a good reader, reading the passage aloud. Much may be done by voice and intonation to set out the special

beauty of the piece. If the rhythm is delightful, the teacher marks it in her reading so that the children cannot fail to hear and enjoy it. If the picture, or the character, is beautiful, the teacher can 'put it together' for the pupils by the words and phrases she chooses for emphasis; if the story, or the thought is the important thing, she may set them out by her use of 'pause and stop' and the building of a dramatic climax. With younger pupils it is usually wise to take just the chief beauty of each piece, but with older pupils, several beauties may often be presented.

Once the selection has been well read, the class is sure to be ready to tell what the chief beauty is and, with the teacher's help, to **'put it together'.** To do so, by question and suggestion quickly gather together from all parts of the piece the details of the picture; or, the general effect, speed, movement and pattern of the rhythm; or the incidents and climax of the story; or the qualities of the character. If the thought is the chief beauty try to get it stated in a single sentence for consideration of its truth and value. Always put together one beauty at a time. Never deal with a selection stanza by stanza, or paragraph by paragraph, as that inevitably leaves it in the 'scrappy bits' in which the medium presents it. This 'putting together' should be done with a few brief questions and answers. Don't let it drag!

With the beauty grasped in the teacher's reading, named, and now lightly sketched in words, the children are ready to choose the **creative activity** they wish to use to interpret it. Rhythm is best re-created by choral recitation for the group voice enriches it. The picture may be painted. Story, in verse or prose, is usually most effective when interpreted by solo recitation, solo or relay oral reading, or story telling; exciting incidents and interesting characters by dramatization; important thoughts by oral reading.

The choice of the beauty and the medium of re-creation need take only a few moments and should bring us quickly to the most important part of the lesson, the creative activity by which **the pupils are to interpret the selection** and in doing so 'put its beauty together', each for himself in his own way and degree. First comes the discussion as to whether the choral recitation shall be unison or in parts, of the groups to take the parts, of the general effect the rhythm

should have, of the pace, voice, inflection, we shall need to interpret it. For a dramatization we must plan the scenes, choose the actors, assign at least one outstanding characteristic to each character, and probably advise the actor as to how he may act it out. For oral reading, for which usually only a short passage of the whole should be used, discussion should bring out quite clearly the general effect to be aimed at and the best means, by voice, pace, and inflection of securing it.

Discussions, too, should be short, and bring us quickly to the **real lesson, the creative activity itself.** As soon as possible, even before the discussion is complete—it never is complete—get on to the activity. The teacher's setting and reading, the pupils' listening, choosing, and discussion has helped greatly to 'put the beauty together', but real creation begins with the activity. Try the interpretation as planned, criticize, and discuss it again. Recite, or read, or dramatize again, and follow with more discussion. Continue alternating discussion and practice till a reasonably satisfactory result has been achieved.

In short, the modern teacher of literature to Elementary school children does not give formal literature lessons of the old fashioned type at all. She teaches instead choral recitation, dramatization, illustration, and oral reading lessons. She tells stories and reads aloud to her pupils and trains them to tell stories and read aloud to one another. She encourages them to illustrate the literature they read, and helps them to write poems, stories and plays of their own. In this way the imagination is stimulated, the habit of 'seeing wholes', of creating beauty in language, is established, the personality is developed, and literature becomes a living and lovely part of life.

The Steps in the Lesson summarized:

1. give setting
2. read aloud
3. choose the beauty
4. put it together briefly in word
5. choose the form of interpretation
6. interpret the piece in some form of creative expression.

ORAL READING

Perhaps a word should be added here about oral reading as a means of interpreting, or 'putting together' the beauty in literature. There is really only one reasonable reason for reading aloud and that is to entertain; reading for information is generally done silently. To read aloud well requires training and practice. Oral reading for the teacher, therefore, is of two kinds: **audience reading,** in which she herself, or a pupil, reads aloud to entertain the class, or a part of it. This should be permitted only to pupils who read well enough to entertain the audience. Good oral readers do not require oral reading lessons. They need only to be given as much practice as possible in planning and in interpreting those selections that the literature class has decided should be read aloud, in reading to the class, to a reading group, to junior pupils, and on programs.

For those pupils who are not yet able to entertain by reading aloud, there is the **practice lesson** in oral reading. The purpose of this lesson is to help the poor oral readers of the group to become audience readers. Good audience reading requires a number of simple, but definite, techniques. The wise teacher will give her poor readers regular drill in each of them in turn. When a pupil has mastered one, let him turn to another; when he has mastered all, or pretty well done so, he should join the audience readers' group.

The first technique the poor reader should acquire is that of reading **to** his audience, that is looking at them as he reads. This involves 'looking down to get an eyeful and looking up to say it'. This means 'phrase reading', a skill as important for comprehension in silent reading as it is for good expression in oral reading. Begin, if necessary, by requiring the pupil to glance down for one word and look up to say it. This makes very jerky reading, indeed it is not reading at all, just a reading 'drill for skill'. When he can look up after each word and find his place again readily, drill him on two word groups, then on three, then on four, and finally on taking the groups as they come any size, in any order, as the sense requires. Children think this exercise fun, and it is surprising how quickly they learn, if kept at it, to read smoothly while looking most of the time at the audience.

This 'look down to get it, look up to say it', exercise is effective also as a 'pacing' drill for children who read too fast.

The second technique required for good audience reading —it is first in importance—is correct grouping, that is putting together the words that belong together to make sense. Unless the reader can do this, the listener cannot follow him. This is the skill that the children acquire as the final phase of the 'look down, look up' drill.

The next step is to practise the skills that enable the reader to avoid monotony. There are several of these and practising them is fun. Changing the pitch of the voice is the simplest and funniest. For practice, make the voice jiggle up and down without regard to the sense; this makes everyone laugh. When the children have learned to control their pitch, settle down to practise making the voice rise and fall in each group as the sense requires. For example:

Jiggling: Poor old Pat got hotter and hotter.

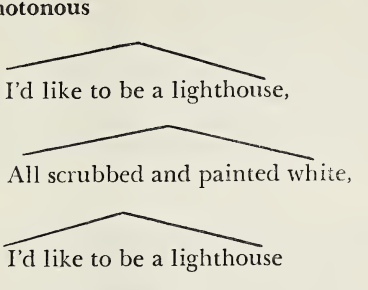
According to sense: Poor old Pat got hotter and hotter.

One of the commonest ways of making audience reading, or speaking, monotonous is to make all the sense groups the same length and to place the climax (the point where the pitch of the voice is highest) in the same position in each group. As a rule, the poor reader places the climax, in poetry, in the middle of every line, in the prose phrase on the second last word of the phrase, e.g.

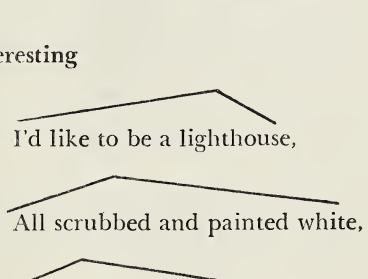
Here are four lines with eight successive sense groups all the same length and the climax placed in the middle of each line. Read in this way, it is so monotonous as to have little meaning and less interest. Compare it with the same stanza read with varied sense grouping.

Practice in making the sense groups of different lengths and changing the position of the climax in each group is interesting. It consists in planning the number of groups

Monotonous



Interesting



and the position of the climax in each of them for a sentence or stanza and then letting each member of the class try to read it as planned. Or, let each member of the class try to read it in his own way, and the class decide which it likes best.

In modern reading and speaking, emphasis is given by the inflection of the voice and by the use of pause and stop, rather

than by the weight and volume of the voice as was fashionable among the elocutionists of fifty years ago. It is of first importance, in reading aloud, to make good long stops at the ends of sentences and of sections, for only so, can the listener, especially the child listener, follow the story. Dramatic effects should be simple and modest and are best achieved by the use of pauses before and after the dramatic word, sentence, or incident. Practice in doing this may be given in the same way as practice in varying the size and climax of the sense groups; plan the position of the pauses, then read to see how it sounds; repeat till a satisfactory result is obtained.

In reading verse aloud the children should be helped to see that all poetry has two rhythms: the verse rhythm which, if it is marked exclusively, gives a sing-song effect; and the thought rhythm which, if marked exclusively, gives the same sound as prose. Good reading of poetry brings in both rhythms, in proportion to the demands of the sense. A nursery rhyme, or a poem like the Pirate Don Durk of Dowdee requires nearly all verse rhythm. Abou Ben Adam should be read marking the thought rhythm strongly, that is, it should sound almost, but never quite, like prose. Most poems require about half of each. The successful reading of any poem depends upon achieving a satisfactory compromise between the two.

The production of the voice, the crisp enunciation of ending consonants and a well rounded throat for the enunciation of vowels should be practised in the daily speech training lessons.

The remarks and suggestions made above for the improvement of oral reading apply with equal validity to story telling, choral recitation, solo recitation, dramatization and speech making.

Illustrations and further explanations of the suggestions made about teaching the literature of *Proud Procession* will be found under the headings of the different selections.

SPEECH TRAINING

Teaching literature in the modern way, that is by creative activity, involves much speech, and it should be good speech. Indeed, literature and speech are interactive; improving the pupils' speech raises greatly the quality of the creative activity, while constant practice in choral recitation, oral reading, and dramatization brings about steady improvement in speech. Most modern courses of study include instruction in speech training and many modern teachers include it on the daily program.

The speech mechanism is controlled by muscles which require constant practice to keep them fit; speech training lessons are, therefore, simply a special kind of physical training exercise. As such, and because many of them are amusing and all of them interesting, children usually enjoy them very much. Teachers sometimes complain that they weary of them, but that is easily overcome. Buy a new book, with new exercises, and the fun begins all over again. There are dozens of good books giving instructions and exercises, on the market. A list of useful ones will be found in the appendix C.

It is not possible here to deal with the subject of speech training in any detail, but a few general points may be useful to those teachers who have not been teaching speech, but who wish to make use of the suggestions given in this Handbook for the creative teaching of literature. Only a few, very simple instructions are necessary and any teacher who wishes to use them can do so, for each must, in any case, work out her own plan for dealing with each literary selection. No two teachers ever do, or can, or should, deal with it in exactly the same way.

The speech mechanism is made up of four parts: the thorax, or breath-box; the larynx where the voice is produced; the three resonance chambers (the pharynx above the larynx, the nasal chamber behind the nose, and the mouth) which enlarge and enrich the voice, making it audible; and the mouth which forms and enunciates the different sounds of the language. As stated above, all four parts are controlled by muscles and require constant exercise. The speech training lesson, therefore, is made up of one or two

exercises for each of the parts, exercises in: breathing; voice production including resonance; and articulation, that is lip, tongue, soft palate, and jaw exercises to give these parts of the mouth the precision and agility they need to form and enunciate the different sounds clearly. These element drills of speech should be followed by whole process practice combining the speech skills: practice in making a particular sound correctly and the recitation of a rhyme, tongue twister, bit of poetry, or prose involving that sound. These four types of exercises make up a speech training lesson. It should be given daily for ten or fifteen minutes to the whole class, or whole school at once.

Steps in the Speech Training Lesson

1. Class sits or stands in correct posture. Exercises in:
2. Breathing
3. Voice production and resonance
4. Articulation
5. Study of a sound
6. Speech practice

Good speech is speech that is heard with pleasure. It is audible, given in a pleasant voice, and in correct English. These qualities are attained by:

1. The freedom, ease and unself-consciousness which come from confidence, which comes from training. Nine out of ten faults of speech are caused by tension in some part of the speech mechanism. Tension is the result of nervousness in the present, or is a habit resulting from some past nervousness. For good speech, relax!

2. Good posture, sitting or standing. For good speech, sit with feet flat on the floor, back straight, with waist line drawn back, shoulders low, chest lifted, head high, chin level. Stand with feet firm and a little apart; back straight with the abdomen drawn back at the waist line; lower muscles firm, upper muscles relaxed, shoulders down, head high, chin level. The trick of good standing posture for speaking is that all the muscles of the body from the diaphragm down should be firm, while those above the diaphragm should be relaxed. This gives a firm base for the voice and makes for freedom and variety in the details of

speech. It takes practice to firm one set of muscles and relax the other, but the result in confidence and power of tone is well worth while.

3. Proper initiation of the tone. The voice is produced by the stream of air, that, exhaled from the lungs, passes over the vocal chords and makes them vibrate. The vibration of the chords is passed to the air above them which carries the vibration, or tone, to the ears of the listener. A good tone results from perfect synchronization of the exhalation with the movement of the vocal chords; that is the puff of outgoing air must reach the vocal chords at the exact moment when they are firmed for vibration. This happens when the breath is properly controlled for speech. For speaking we take a short quick inhalation and a long, slow exhalation, the breath going out with the words. We speak only on the exhalation.

A 'breathy' voice is caused by not bringing the vocal chords close enough together. Too much air gets through and forms a cushion of non-vibrating air round the tone, blurring it. To cure this, stop pushing or forcing, relax. Firm the throat without tensing it. Practise resonance, lip, and tongue exercises.

A harsh voice is caused by tensing the throat so that the small folds of skin in the cover of the larynx, called the false vocal chords, fold over the true chords. The stream of outgoing air causes the false chords to vibrate. As they are much coarser in texture than the true chords, they give off a harsh tone. A shrill voice is one that is placed high in the head. A nasal voice is produced by closing the nasal passages. All three are caused by nervousness and self-consciousness, past or present. To cure them, relax the tension in the throat, open the nasal passages, practise resonance exercises and produce the voice on the lowest note that is comfortable for the speaker. Your lowest note is your most comfortable as well as your most beautiful note for speech.

4. Proper reinforcement of tone. The diaphragm is the motor of the speech mechanism; all good speech rises from, and is controlled by it. Speak from the diaphragm. For conversational speech, keep the pharynx and mouth open and well rounded and use the nasal resonance chamber for

the m, n, ng, and l sounds. For public speaking use all three resonance chambers to give color, life and carrying power to all speech.

Exercises to develop each of these skills, and many others, will be found in any good book on speech training. *Practical Speech Training for Schools* by Rodney Bennett, is simple, cheap, and written for elementary school practice. See the appendix C for others.

CHORAL RECITATION

Choral recitation is the rendition of verse, or prose, by a group of people speaking in unison, or by a chorus with single voices, or small groups taking certain parts. It is as enjoyable as community singing and is a talent well worth cultivating for its own sake. It is also the best way to teach children or adults, to enjoy the rhythm of poetry and of prose. It is the creative activity that the children use most often for interpreting the beauty of their poems.

Rhythm is the basic quality of literature, indeed of all the arts. It makes literature, literature, distinguishing it from current writing. Great literature, both poetry and prose, is rhythmic. Current writing in either prose or poetry is not rhythmic. Teaching children to hear literary rhythm prepares them to enjoy great literature.

Literary rhythm is the regular recurrence of a pattern of time and movement in verse or prose. The pattern is made up of elements some of which are alike, while others are different. If all the elements were alike, the result would be monotony. If all the elements were different, the result would be confusion. The rhythmic recurrence (the sameness) together with the pattern (the variety), makes harmony. Harmony is the golden mean between monotony and confusion; it has enough repetition to rest the observer and enough variety to keep him interested. The rhythms of poetry emphasize the sameness of the harmony; the rhythms of prose emphasize the difference and are, therefore, more difficult to hear. The rhythm in both poetry and prose express the feeling, or mood, of the piece, while the words give the meaning.

Rhythm is the beauty which all children, and most adults enjoy most in poetry. As it is a delight in itself, and inclines

them towards good, and away from poor literature, it is important that they should be taught in school to hear and to interpret it. Ordinarily they need little teaching, for love of the rhythms of poetry is as natural as the love of dancing. Children will listen to a lullaby, or a nursery rhyme from babyhood, long before they are capable of following a story. All the teacher needs to do is to give them the opportunity and show them how to interpret the rhythms of their verses. They will supply the enthusiasm and reap the delight of it.

They should be taught in primary grades to hear the rhythms of verse, to keep time to it while the teacher reads and, by doing so, to learn to recognize the common types of poetic rhythm: marching, walking, riding, skipping, dancing.

Grades Four, Five and Six may learn to hear, identify, and use in writing their own verses, the four tunes of poetry:

The story tune (Iambic) "The way was long, the wind was cold:" la lá, la lá. la lá, la lá. It runs along, carrying the story.

The laughing tune (Trochaic) Twinkle, twinkle, little star, lá la, lá la, lá la, lá la, or há ha, há ha. It is fun

The dancing tune (Dacytilic) Dame get up and bake your pies, bake your pies: lá la la, lá la la, lá la la. You can waltz to it.

The riding tune (Anapestic) In a cottage in Fyfe, lived a man and his wife, la la lá, la la lá, la la lá. It expresses excitement.

The choral recitation lesson is a literature lesson in which the creative activity is choral recitation. Like all literature lessons it is for pleasure and it should not be confused with the speech training lesson which is a formal, drill for skill, lesson. The choral recitation uses the skills developed in the speech training lesson, but the two are quite different and should not be taken together, although teachers often give a few 'warming-up' speech exercises, immediately before the class attacks the choral part of the literature lesson, as a singing teacher gives warming-up exercises to his pupil before he sings his aria.

Choral recitation is the activity commonly used by the class to interpret poems whose chief beauty is the rhythm.

After the setting has been given, the poem read aloud by the teacher, and the rhythm has been chosen as the chief beauty by the class, discussion should bring out the general effect of the rhythm, the feeling it expresses, its tune, and pace, the kind of voice that will best interpret it; the groupings of voices, parts to be taken by single voices, movements to be used, if any, in the choral. This discussion should be brisk and short. It need not be completed before beginning choral practice, for new points are sure to come up as soon as practice begins.

At first the teacher recites with the class, they putting in the words and phrases that they know, or can slip in with her voice. After two or three repetitions they will know the words pretty well and the teacher may begin to criticize. After each repetition, she should point out some improvement in tone, enunciation, word grouping, timing, pace, expression, or general effect and ask the class to repeat the recitation making the improvement. With a young, or inexperienced class, it is best to give one point at a time for improvement, working at it till it is fairly satisfactory. While doing this, the class will unconsciously have corrected some of the other faults. Ten minutes is probably long enough to work upon the selection at any one time, though the children will often wish to continue longer. In any case, return to it, for a few minutes each day, with reviews of other selections already learned. By the end of the week the class will have added the new piece to their choral repertoire.

SAMPLE LITERATURE LESSONS

I. LITERATURE LESSON: PROSE

Selection: Sevenyears, *Proud Procession,* pp. 52 to 59.
Teaching Time: 20 to 30 minutes with exercises to follow.

Background:

Review the definition of a legend (a story based on fact, but changed and added to as it was told and retold). Question briefly to recall the value of these old stories. (They tell us what our forefathers had learned about what is right and wrong; see Introduction to Chapter Two, page 97.) Explain that Sevenyears is a Russian legend. Russia was, in

early times, as she is today, an eastern country, belonging more to Asia than to Europe. In Russia, as in the other countries of Asia, the people loved story-telling and many legends grew up among them. Another form of entertainment which they greatly enjoyed was the asking and answering of riddles. Many of their parties were given over to this sport and many stories grew up about riddles. Sevenyears is a riddle legend.

Vocabulary Setting:

There are no Little Dictionary words in this story which contains only six new words and is adapted in word burden for the poorer rearers, though the concepts are of interest and use to any age. By calling for their use in sentences, the teacher might make sure that the pupils understand the meanings of the words:

perplexed; interfere; courtroom; courtyard; judge.

Locate Russia on the map and note its nearness and likeness to Canada.

See Technical Skills for exercises on the New Word List, page 454.

Purpose:

Read to enjoy a riddle story about a very wise young girl, to find out what kind of people these Russians were, and what useful ideas we can get from them.

Discussion:

Discuss first the scene of the story: the farm home with its cow, calf, wagon, sleigh, etc. Compare it briefly with a Canadian farm. Next talk over the action: the question as to the ownership of the calf; the resort to the judge; the decision by answering riddles. Bring out the points: that judges do not decide cases in that way nowadays; that this tells us that the story is one about early times when people often settled their disputes by tests of one kind and another. They believed that in this way God Himself gave the judgment by letting the right person win. Might that be a good way for people who could not read or write? Do you think it turned out right in this case? What were the three riddles the judge asked? What were Sevenyears' answers?

Do you agree with the judge that her answers were right? What riddle did the judge make up for Sevenyears? Did she solve it correctly? Think of a word that describes her way of solving (neatly, cleverly, amusingly, etc.) What riddle did she make up for him? Did he solve it? Was the judge wise in choosing Sevenyears for his wife? Why did he send her home? Why did he take her back?

Build up brief character sketches for each of the characters: The judge (wise, kind, fair; but he did not like his wife to be wiser than he was); the father (gentle and timid); the rich uncle (a little selfish, jumping to conclusions); Sevenyears (wise, gentle, kind and loving to them all).

What part of this story do you thing may have been true? What part may have been added? What makes it a good story? (incidents interesting, different; the riddles are clever; the characters kind and friendly.) What true and useful things had these people of long ago learned? (It is better to settle disputes by using your head than by using your fists. It is not only the rich, the great, and the old who are wise. Poor people are often wise. Young people are often wise.)

Interpretation:

The pupils might enjoy reading the conversations in the courtroom aloud.

Increasing Comprehension Skills:

I. **Choose the Main Thought:**

Which of the following sentences states the main thought in the story?

1. There is much truth in riddles.
2. Silence is golden.
3. Judges speak words of wisdom.
*4. Words of wisdom are sometimes spoken by children and young people.
5. Sorrows are forgotten in sleep.

II. **State Questions and Answers:**

Write the seven riddles which had to be solved. Then write the answer in good statement form.

III. **Draw Conclusions and Find Proof to Support a Conclusion:** (specific for Grade Six)

From this story we may gather information about the country and its people. Write the numbers of these statements. After the number print *Yes* if you agree with the statement and *No* if you do not agree. Write in a few words why you believe your answer to be true. If the information can not be gathered from the story print *Not.*

(Yes) 1. Many of the people of Russia are farmers.
(No) 2. The farmers are all wealthy.
(Yes) 3. Wisdom was highly prized.
(No) 4. In cases taken to court the decision was made by a jury.
(No) 5. The farmers do not raise vegetables.
(Yes) 6. Sleep is a great restorer.
(Not) 7. Russia was once ruled by a Czar.
(Not) 8. Fishing is not an occupation followed in Russia.
(No) 9. All the peasants owned horses.
(No) 10. In the part of Russia where Sevenyears lived the snowfall is not heavy.

IV. **Making Comparisons:** (specific for Grade Six)

This story is similar to the story of Cinderella. Complete the following *Summary* to show how.

In this story it is ....(*Sevenyears*).... who, takes the place of Cinderella, a ....(*judge*).... who takes the place of the prince and instead of a gift from the fairy godmother herself, it is a gift from the good ....(*fairies*)...., the gift of ....(*wisdom*)...., that changes the social position of a young girl.

Increasing Technical Skills:

I. **Syllabize and Mark:**

Divide these words into syllables and put in the accent marks. Have the pupils do this exercise by themselves; teacher and pupils work together in correcting it.

Russian (Rush'an)	difficult (dif'i kult)
person (pur'sun)	nourish (nur'ish)
belonged (be longd')	surprise (sur priz')
correctly (ko-rekt'li)	riddle (rid'l)
disturb (dis turb')	perplex (per pleks')

II. **Discover Meanings of Compound Words:**

The word *court* may have the following meanings:

(1) a small enclosed space; (2) to seek favor; (3) a king's palace; (4) belonging to the king's palace; (5) royal, or pertaining to royalty; (6) a place where people are tried by law.

Using the most suitable meaning of the word *court*, write a definition for each of the following compound words:

courtyard; court-room; court-dress; courtier.

III. **Sounds of the vowel 'u':**

(1) cup (2) full (3) rule (4) use

Select the words from the following list that have the same sound of the vowel *u* as the above words. Put the correct number by the corresponding sound.

cut, pull, put, sun, suit, sulk, suffer, tuft, tug, tune, tunic, vulgar, pup, push, gull, Zulu, but, rude, dud, dude.

IV. **Diacritical Marks:**

Put the correct diacritical markings over the sounds of *u* in each of the above words. Use the key given below.

(1) **cŭp** (2) **fŭll** (3) **rūle** (4) **ūse**

Activities:

1. The pupils might enjoy attempting to make up some riddles patterned after those asked by the judge.
2. They would enjoy reading the story *Children May Be Wiser Than Their Elders,* by the great Russian novelist, Count Leo Tolstoy. (See *Enchanted Paths* in the "Far Horizon Readers".)

II. LITERATURE LESSON: POETRY.

Selection: Lake Harvest, *Proud Procession,* p. 27.

Teaching time: 20 to 30 minutes.

The scene and incident of this poem will be familiar to most Canadian boys and girls; they will have seen ice cutting every winter on their own neighboring lake or river. The poet pictures the incident as he saw it on Lake Erie. Erie is one of the Great Lakes; it is large, but shallow, so that it freezes well out from the edges. The edge of the ice and the

water beyond is shown in the illustration. Though the scene is familiar, the boys and girls may not have noticed the details that the poet's eye has caught: the flatness; the colors: the winter 'slate and green' of the lake water (what color would it be in summer?), the changing colors of the ice being cut; the attitude of the horses and the trees; the sounds made by the saws. These details will be recalled by the reader as the poet points them out, and next time he goes to watch the ice cutters, he will look for them. This is one of the great values of pictures and poems: they point out to us beauties we had not noticed in common things, so that thereafter we do notice and enjoy them.

The teacher might introduce the lesson by a brief talk of the ice-cutting the children have seen; ask the pupils to watch for the details the poet has noticed in this familiar scene; then read the poem aloud, while the pupils follow the text with their eyes and try to visualize the scene.

Discuss the aptness of the colors and color phrases—the pupils will be capable of deciding whether or not these are truthful descriptions according to their own experience. What is 'Erie's sleeping robe'? Discuss the figurative phrase (metaphor) in which the shimmer of the ice is likened to changeable silk. Is 'patient' a good word to use in describing the horses and the trees. It makes them a part of the background of the picture; the men, too, are 'background'. What does this do for the great blocks of glittering ice? for the scatter of diamond and rainbow pieces round? Point out to the class, the modern, free verse pattern of the poem, rhythmic but without rhyme. Discuss the advantages and disadvantages of this kind of verse. Perhaps they will like it—it may be the kind of verse they like to write themselves.

Interpret the poem by oral reading, probably by the good readers. Reading it requires confidence, good breath control, the power to vary the pitch of the voice within the phrase and to rise smoothly through a long word group to a climax word. The class should study the long phrases, choose carefully the climax words they want, suggest the places for slower and faster pace, and then ask different members to try reading the poem as suggested. The readers may do it quite differently and still do it well. The class will be the judge of what is satisfying.

To reduce the formality of the literature lessons on the poetry, and to free the teacher to use the material and methods that seems most likely to get with the class the effects desired, the sub-headings have been omitted from the lessons on the poems.

SUGGESTIONS FOR TEACHING THE SELECTIONS:

In making our suggestions for teaching the selections, we should like to say once again that we do not wish in any way to thrust them on the teacher. Each teacher will have her own ideas as to how the selections should be handled. That is as it should be. The following suggestions are intended only to be supplementary. If they fill in for the teacher the natural lack of information upon this point or that, and the lack of reference books to supply that information; the frequent lack of time to prepare settings and exercises that is inevitable in the life of every busy teacher; best of all, if these suggestions stir in the teacher's mind, other and better ideas than these—then their purpose will have been fulfilled.

We should like also to repeat that: the exercises in the Handbook are intended primarily for use in class: those in the Workbook for seatwork. The Handbook exercises provide material for element drill lessons in the reading skills in Grades Four, Five, and Six (see pages 20-22).

In the lesson period the teacher teaches the new skill as she works out one or two exercises in it on the blackboard with the pupils. The Workbook exercises, and additional blackboard exercises from the Handbook, should then be assigned to give further practice in the skill. These should be continued until facility in the particular skill has been acquired. In the lesson period the teacher teaches the skill; in the Workbook and additional exercises, the pupil practises it and proves that he has acquired it. It is not intended that the teacher should use all the exercises given in the Handbook on any one skill. A variety of easier and more difficult exercises have been included so that the teacher may choose those she thinks most profitable for her class.

PROUD PROCESSION

Introduction to the Book:

Your editor and compilers believe that the basic requirement for learning to read well is *wanting to read*; that

wanting to read depends primarily upon the interest of the material offered rather than upon the simplicity of the wording; and that this is particularly true in grades four, five and six where the fundamental skills of reading have generally been established. By this time the problem of learning *how* to read has been solved and the interest naturally attaching to the solution of any puzzle lapses. If the pupil is to continue to want to read, if he is to become a habitual reader, he must now depend for his enjoyment upon the interest and entertainment of the material.

Because we believe this, we believe that even a child's Reader should be a *book*, not merely a collection of unrelated passages chosen chiefly for the narrowness of their vocabulary. We believe that, as a book, a Reader should have a meaning and a purpose over and above the mechanical practice of reading; that it should have a theme, an idea that holds it together, giving it unity, coherence, and emphasis; that that theme should be sufficiently interesting to make boys and girls want to read about it and, therefore, find the reading easy; that in an elementary school Reader the theme should be Canadian; and that in Grade Six, it should show Canada as a Nation among other Nations of the World. It was with these ideas in mind that the Canadian Parade Readers were planned, compiled, illustrated, and printed.

With these ideas in mind it is suggested that the teacher might begin the reading of *Proud Procession* with a silent reading and discussion of the foreword, A Proud Procession of Achievement (p. xi), so that the pupils may learn the full title of the book, grasp its meaning and understand it as the general theme or idea upon which the book was built. Keeping the theme in mind, referring to it frequently will, we hope, clarify, unify, and give point to the reading of the different selections.

A study of the illustration on page xi shows it as part of a frieze of peoples who have made important achievements, the figures set against a background emblematic of Canada. It suggests a frieze, or pageant of activities that might be worked out in connection with the reading of the book.

With the theme in mind, the pupils might examine and consider the appropriateness of the cover with its mountains,

fir trees, and blue sea, with its background of golden Canadian sunshine and its foreground of gay young sailors. They will find illustrated in the front end-papers and be able to name the fields of many important Canadian achievements: mining, engineering, lumbering, fishing, shipping, railroading, oil, power, science, etc. The back end-papers show scenes from another outstanding Canadian achievement: the opening up of the Great North. Especially interesting are the northern animals and the contrast in transportation: airplane, tractor train, and dog team.

The frontispiece, The Toronto Maple Leafs, represents Canada's achievement of World leadership in Hockey. The team is shown in action, in Maple Leaf Gardens, Toronto, playing against the Chicago Black Hawks. The boys will be able to name some of Canada's most famous players in the different sports, while the girls can point proudly to Barbara Ann Scott, skating Queen of the World.

On the title page, a Canadian father leads the procession with his little son. Behind him come the Mountie, the cowboy, a group of pioneers in the costumes of their day and the Indian in buckskin with his stone hammer. What a long and proud procession of Canadian achievements is represented by that short line between the Indian and the little boy skipping on in front.

The beginning and the end of that line is represented on page v. A skimming of the Table of Contents will suggest many other Canadian achievements: Red Coats, Bush Pilots, Big Red, Chute Jumper, Sourdough Drive, Canadian Wheat, Shock Troops, etc., etc. The pupils might enjoy seeing how many they can identify as Canadian. A riffling of the pages for a preliminary look at the pictures will suggest still others and all set against a background of the soft green of the Canadian summer woods. For atmosphere see pp. 50, 106, 147, 240, 275, 286, 372, 388.

And so to close the book and lay it on the shelf until tomorrow when the class will begin the reading of it.

Chapter One

THE CANADIAN WAY

Introduction to the Chapter:

The most important of all achievements, for a nation as for an individual, is the development of a good character and the strong and attractive personality that grows out of a good character. For Nations, like individuals, have personalities, characteristic ways of reacting, characteristic qualities, and every teacher knows that it is important to stress, for the developing personality of the child, right ways of acting and good qualities. This first chapter in the 'Proud Procession of Achievement' has, therefore, been arranged to help the teacher set before the pupils some of the good qualities that Canada seems to be acquiring as part of her national personality. Canada, like every other nation has also undesirable qualities, and these may well come up in the class discussions, but for this chapter we take as our topic her desirable qualities.

Personality is the general effect that an individual or a nation presents to others; other nations speak of Canada as reliable. It is not a showy characteristic, but it is a valuable one, indeed it is a basic one for other good qualities grow out of it. So the play of *John Gyles,* an early, young, and reliable Canadian has been placed first in the chapter. *Red Coats* presents that respect for the law developed by the reliability of the Mounted Police among the Indians who had previously known nothing of law. *The Tenderfoot Rides* shows a Canadian 'sticking to it'; and *Bush Pilots* other young Canadians doing dangerous jobs efficiently and without fanfare. *Big Red* and *Teepees and a Lean-to Shelter* stress education and the importance of learning how to do things properly. *The Son of an Engineer* and *Tom Williams, Chute Jumper* present presence of mind and courage, the kind of courage that enables one who is afraid to do what he knows he ought to do. The poems have been grouped

at the beginning to suggest a background of the Canadian scene, the clean outdoor world of sea and sun, woods and rivers, that form our national home, the physical as well as the spiritual climate in which the Canadian personality is being moulded.

If the teacher wishes to draw the chapter together as a unit, it might be done round the character and personality motif, or the teacher might present it simply as a group of stories about people and things typically Canadian. The unit might begin as the latter and allow the qualities of the people and the character of the incidents to appear as the reading proceeds and in time for a drawing together and summing up at the end. In either case the chapter provides material for a simple series of tableaux to be included in a pageant as suggested as an End of Term Activity on page 57.

The teacher might introduce the chapter and first lesson by questioning the pupils about the meaning of character in a person and explaining a little about personality, the outcome and general effect of one's character upon others. Tell them that Canada, too, has a character and a personality and that the stories in the chapter will tell us about it. Or she may prefer to begin simply by having the pupils read over the titles of the selections in the chapter and help them to draw the conclusion that they are nearly all about people, leaving the qualities of our people to be put together as a little character sketch of Canada at the end.

OUT WITH THE TIDE

The chief beauty of this fine verse is its thought, a thought for anyone setting out on a journey, for a boy or girl beginning to read a book, and particularly for a boy or girl starting out to live a life. The author's thought is that: for joy and for success in any task, big or little, you must begin it *eagerly*. Eagerly is the key word. It means that you must put your heart into whatever you do, doing it hopefully, joyfully, as well as carefully and skilfully, if you want to be happy and to succeed. To carry the feeling and to express the thought, the lines have a fine sweeping rhythm, like the swing of a ship over the waves, or the swift sound of eager feet.

A short literature lesson might well be spent upon the verse. Let the pupils read it silently and tell what seems to be the key word of the piece. Then have a good reader read it aloud; or better perhaps, let the teacher read it aloud. Read thoughtfully, speaking the word groups carefully, but quickly and with good pauses between, to enable the pupils to grasp and savor each thought. Help the class to enjoy the simple metaphor: ships are like people, or people like ships. Let them suggest a few ways in which this is true. Let them practise speaking the fine phrases quietly and smoothly. Try to get them to express the thought in a sentence and consider whether it is a thought: true, beautiful, worth while.

'Eagerness' is a valuable quality of character. If the teacher plans to work out the chapter as a unit, or project, this brief lesson, following the introductory lesson, should set the ball rolling in the planned direction.

Perhaps the pupils will be able to name the birds on the title page opposite (Canada Geese) and to suggest, with a little help from the teacher, that they, too, are setting out eagerly, to lead us through the new book.

IN THE WOOD OF FLOWERS

This poem is itself a little like a woodland flower, its beauty half hidden under the leaves. It is a rondeau, though not a perfectly formal one. A rondeau is a ten, or thirteen, line poem with two rhymes and the first line repeated as a refrain. It is not necessary to explain this to the pupils unless the teacher thinks it likely to interest them. Aside from its dainty form and subtle, recurring rhythms, it is as simple as the poems the children write themselves, its thought a child's thought, its delighted feeling a child's feeling of half-fearful delight in the stillness and greenery of the wood. It sketches in, too, a child's picture of the wood, a common and lovely element of Canada's scenery.

The poem makes excellent mental picturing practice. Suggest that the class should take it first and look at the pictures afterwards. While the teacher read the verses aloud, the pupils should try, with eyes closed, to visualize the scene. Talk over the details seen (trees, grass, buds, flowers, etc.) and call attention to the colors and sounds in the picture. With the teacher re-reading aloud, let the pupils try to put

these into their mental picture. Then have the pupils read the piece silently to find out the feeling of it (quiet, restful, happy, etc.). Most Canadian teachers and children will have experienced the relaxation and refreshment of a walk alone in a wood and will be interested in adding to the poet's list the things they have noted in their own woods: the kinds of flowers, the little animals, the colors, the soft green light, the small rustling sounds. Even pupils who live in prairie country will probably have been in some little copse of trees and bushes, or along some wooded river bank. If not, the teacher must do her best by description and a study of the pictures to help them to visualize a wood, and to feel its restfulness and beauty. Call attention, also, to the simple form of the poem. It is like one of those they write themselves.

If desired, explain briefly that it is a rondeau, and suggest that they might try to write one, either as a class, or as individuals. At the end, if they have not done so earlier, the pupils should study the pictures: the fine trees, the flowers, the gay people, Canadians of different nationalities, all enjoying themselves Why is the Mounted Policeman pictured in the foreground? Perhaps they will guess that the picture is of a National Park and know that there is always one on guard in our National Parks. They are woods that belong to all the people of Canada and the Mountie guards the parks for the people.

The poem lends itself to being interpreted by oral reading. It is so simple that it makes good audience reading for poorer readers. Or the class might enjoy reading it aloud in unison. If they can keep well together, it has a charming sound read chorally in a thoughtful tone and pace. Or, if the pupils have been writing verses, they might enjoy working out a poem in imitation of this one. Is writing a poem a worth while achievement?

A SONG FOR FINE WEATHER

This chanted Indian prayer brings the bright Canadian sun into the background we are sketching for our stories; brings in the Indian, the first Canadian, a romantic figure flitting across the scene. A brief study of the picture will suggest to the pupils that this poem is an Indian prayer to

the sun. Most Canadian children know a good deal about Indians and will remember that they thought of the wind, rain, sunshine and other forces of nature as being spirits, or gods, who could, if they would, give you what you wished for. Some tribes held morning services of greeting to the sun. All tribes seem to have had chants and songs which they used as part of a ritual to beseech the gods for good fortune in hunting and in war. Remind the class that the poem is a prayer and therefore to be read and said reverently.

When it has been read aloud or silently, the class will be ready to discuss the occasion: is the medicine man praying alone? Is an old chief, too old himself to go to the hunt, praying for his men? Where is he? What time of day is it? Where is the rest of the tribe? What can you tell about the kind of man who is making the prayer? Is it a prayer made by the man himself, or one used by the whole tribe and learned by heart? When the time, place and feeling have been brought out by a few such questions, the class will be ready to discuss the tone, pace and expression to use in reading, or reciting the sentences. Choose the climax words of each word group carefully. Practise the sing-song effect of the chant with a few lines to get the right effect. Teacher and pupils may prefer another arrangement of the lines than that suggested in the text.

Interpretation by reading or reciting, either by single voices or choral group and single voices, is effective. Reciting a poem well is also a worth while achievement though not, of course, as big a one as writing a good poem.

JOHN GYLES KEEPS HIS PROMISE

Background:

In the beginning Canada was settled by people from France and the United States by people from England. The scattered settlements of early days reached only from about Montreal to the Atlantic, but the two colonies quarrelled continually about the boundary between them. In the long wars between France and England that preceded the British conquest of Canada, the two colonies and their Indian allies made many raids across the boundary, each into the other's country. Pemaquid, a village in Maine, near the boundary,

suffered severely from attacks by the Acadians and their allies, the Abenakis. In one of these raids John Gyles was captured by the Indians and carried off to their camp in what is now New Brunswick.

He lived with them six years, working for the master who had bought him. At first he would not mingle with the Indian boys, but after a time he made friends with them and took his part in their work and sports. His master treated him kindly enough and the tribe shared what food and clothing they had with him. One winter his feet were badly frozen and the squaws, saying he would be sure to die, refused to help him. The skin came off both his feet like a shoe, and he suffered extreme pain, but he was determined not to die and kept rubbing them with balsam salve and in the end they healed, even the nails coming on again.

At last John's master died and the other Indians quarreled as to who should have him. Father Simon, a priest who visited the camp, suggested that he should be sold to the French Canadians. John was terrified of them and did not want to go, but the Indians sold him to Louis d'Amour, a Canadian who had a seigniory and trading post at Jemseg on the St. John River. The d'Amours were very kind to the young English boy and Louis soon trusted many trading matters to him. About this time, the English under Colonel Church made a series of raids against Acadia and the incident described in the play took place.

Introduce the lesson by giving the class the background of the story and while doing so locate the scene on the map. Point out Acadia, explaining that it included what are now the three Maritime Provinces, and Maine with the other English Colonies to the south. Pemaquid was on the coast opposite Bangor and Jemseg, about half way between the mouth of the St. John and Grand Lake. Trace the Indians' route from Pemaquid to Jemseg.

Vocabulary Setting:

The only new words in the play are the proper names. The place names will have been pronounced in the introduction. The names of the characters are French, but simple ones; they should be pronounced from the New Word List, page 453, before the reading to prevent interruptions of the pupils' eye movements.

Purpose:

Read to enjoy the story, to find out what kind of boy John Gyles was, and to learn something about the raids common in early days in Canada.

Discussion:

Discuss the points suggested in the Purpose. Study the picture and note the characteristics of a pioneer home. Put together first the story noting the points in each scene: Scene I: the alarm, rising to the first climax in Madame d'Amours' decision to trust John; Scene II: the raid, rising to the main climax in John's decision to remain loyal to his trust; Scene III: the conclusion and John's reward. Build up a character study of John by calling the pupils' attention to his relations with the other people in the play, and then, to his attitude to, and solutions of, the problems set before him. Help the pupils to note 'reliability' as one of his qualities and to state the thought of the play: reliability, doing one's duty, is the best policy after all, from all points of view.

Interpretation:

The play is a very simple one and Grade Six should find it easy to prepare and present with very little help from the teacher. If that is not desired, it lends itself to dramatic reading, the parts being taken by different pupils. It might well be given as audience reading by the poorer readers. One or two qualities should be chosen as descriptive of each character and the readers, or actors, should try to express them in their rendition. The exercises below will help them to prepare for this.

Increasing Comprehensive Skills:

I. **Write Summaries:**

Before acting a play one must have the facts and the happenings in each scene clearly in mind. The main facts stated in good sentences form a summary of a story.

(a) Copy the following sentences in the right order to make a summary of Scene I:

Colonel Church did not take John prisoner. (6)
The d'Amours must escape to Grand Lake. (2)

Colonel Church is coming. (1)
Madame trusts John. (4)
John had promised to protect them. (3)
John would not escape with Church. (5)
Colonel Church nails the letter to the door. (7)
The canoe departs. (8)

(b) By completing these key phrases, write a summary of Scene II:

Very kind, Sir
take me with you
show where the treasure is
changed my mind

(c) Write a three or four sentence summary of Scene III.

II. **Character Study:**

From the following descriptive words select the one which best describes each of the characters and write it opposite the name of the character.

kind, reliable, trusting, excited, fair-dealing, good-natured

1. Marie and Pierre
2. Louis d'Amour
3. Madame d'Amour
4. Anne
5. Colonel Church
6. John Gyles

Increasing Technical Skills:

I. **Dictionary Skills:** (Alphabetical Sequence)

Arrange these words from the story in alphabetical order:

Colonel, escape, trusted, Franceway, John, Anne, Madame, basket, wharf, Joseph, squirrel, prisoners, English, shoulder, honest, hurried, begged, spared, St. John, courage, friend, parents, Indians.

II. **Alphabetical Order:** (By sequences of letters within the word:

escort, end, escape, ever, enjoy, elegant, enter, exit, eat, ebony, eyes, eyelet, effort, emerge, echo, ewer, epitome, edict.

Activity:

Study the form of the play, John Gyles Keeps His Promise. Note how the names of the characters and their speeches are written down. Then write a short play of your own describing the meeting between John and his parents after Louis d'Amour had taken him home. Do you think they would have something to say about the cruelty of such raids?

THE RIVERS OF CANADA

Background:

The chief beauties of this poem are its lively and colorful rhythm and the use of the musical names of our Canadian Rivers. In the picture of Canada that we are trying to sketch in this chapter, the sun and woods have been put in as background, and our rivers are now introduced as the first element in the foreground. Canada is rich in rivers, great and small. A majority of Canadians live within sight and sound of them and all adult Canadians carry their singing voices in memory. Most children, too, will have heard the whispering, talking, gurgling, roaring voice of the waters and be able to recall it as the poem is read.

Bliss Carmen, the author of the poem, is by many considered Canada's greatest poet. He was born at Fredericton and spent his boyhood on the banks of the beautiful St. John River. He was a 'nature' poet and passed most of his life studying and enjoying nature and all his best poems describe the beauties of nature. During his life he travelled in all parts of Canada and knew well the 'talking voices' and the musical names of the rivers he writes about in the poem.

The lesson might be introduced by a short geographical discussion in which the pupils skim the poem to find the names of the rivers while the teacher points them on a large map of Canada. The pupils might then explore the map, finding the rivers and naming them as the teacher calls them out. They should note how the names cross Canada back and forth, east and west, north and south. Some speech practice in pronouncing the musical names and name phrases might be given here so that the pupils will get the sound of the river names in their ears.

Reading:

The teacher should then read the poem aloud while the class listens. Read with a lively and varied voice and fairly rapid pace to give the general effect of movement and rippling sound to the rhythm. Set the river names out singly and musically by saying them each by itself and in the mood and tone suggested by the name and the context. Make the voice dwell a little on the musical phrases.

Discussion:

Talk over first the situation (something like this, perhaps): The poet has travelled all over Canada in his canoe, among her hills and woods, across her great plains, through her mountain ranges. Everywhere he has heard her rivers singing in their different voices. Now that he is back again in the city, he hears the rivers calling him to return to them, to the canoe and the campfire in those far off singing places. Help the pupils to hear that the word call gives the key note, both of the rhythm and of the feeling which is one of wistfulness and longing. While the teacher re-reads suitable passages aloud, and the pupils use the book, help them choose lines and passages that illustrate these points: e.g. they call me and call me; I cannot stay at all; to follow them afar; etc. For mood re-read: They rumor through the twilight; O well-remembered rivers that sing of long ago; any morning I would be; whose haunts I used to know; call me to follow them home; etc. Study the name phrases and other musical phrases, and practise reciting them softly in chorus, trying to get the right feeling and expression: gay, thunderous, or wistful as the case may be. Discuss the use of descriptive words such as: brawling, dancing and sparkling, mighty, rumor, polished pools, silver rivers go racing to the sea, etc., etc. To what does 'highroads of the brave' refer? (the explorers and fur traders). For whom was the River Qu'Appelle named? (an Indian maiden whose voice calling him was heard by her lover as he paddled to their marriage. He called, in reply, Qu'Appelle—in French 'who calls?'—and on reaching the camp, found that she had died.)

Interpretation:

The poem makes a fine choral for choruses and single voices as it is set down in the text, but it takes a good deal

of work to get enunciation, timing, and expression right. It is probably worth the trouble for the poem is one that is well worth the pupils' while to memorize. If, however, the teacher prefers, it lends itself well also to oral reading, parts being read by groups and other parts by single voices as the teacher and class work it out together. In either case give plenty of preliminary phrase and proper name practice.

RED COATS

Background:

The Royal Canadian Mounted Police—at first called The North West Mounted Police, and later honored by being allowed to add the word 'Royal' to the name and become The Royal North West Mounted Police—is one of the most famous police forces in the world. They are probably more often seen in the movies and mentioned in books than any other such force. When the fur traders began to give way to settlers in the Canadian North West (now the three prairie provinces), there was no means of enforcing law and order on the great plains. Many wild and bad characters had found their way to the prairies, and many others came there from the United States, fleeing before the settlers who kept pushing farther and farther west each year. The Whiskey traders and gamblers from south of the boundary brought wagon loads of whiskey to Canada and sold it to the Indians who were crazed by it. There were quarrels, much fighting and many deaths. When word of this reached the Government in Ottawa, they organized the Mounted Police force. Three hundred men were recruited and, in June, 1874, set out for the West. There was in those days no railway in Western Canada; the men travelled by train through the United States to Manitoba and from there marched westward along the International Boundary, laying out their road as they went. Reaching Southern Alberta, they built Fort Macleod, and soon drove out the Whiskey Traders, and brought the country to order. During the years since then, the force has become a large and very highly trained body. It now does all the police work of the Dominion Government and provides police protection for several of the Provinces as well. This little story is true. The incident happened in the early days, and shows the qualities of

character that have made the Royal Mounted famed throughout the world as the force that "always gets its man".

Vocabulary Setting:

The passage is an easy one, having only four new words. The only Little Dictionary word is 'corporal'. It, together with the other three (Cree, reservation, escort), should be discussed in connection with the discussion of the story. Point out on the map the location of the Cree Indians in the central and northern parts of Manitoba and Saskatchewan.

Purpose:

Read a true story to find out what qualities of character have made the Royal Canadian Mounted Police so successful and so famous.

Discussion:

Question the pupils to make sure that they understand that the American soldiers had treated the Indians kindly enough, but that they did not trust them; and that the Indians feared and did not trust the Americans. That was why they needed a large force to escort the Indians to the boundary. Explain the 'Queen's scarlet'. (It refers to the scarlet coats which the Mounted Police wore at all times in those days. The force was formed when Queen Victoria was on the throne and so were then servants of the Queen.) In what way would the bright red coats be useful to the police in dealing with the Indians and the settlers? Discuss the answer to the Purpose question and state it in a sentence. The teacher should explain why the Indians were given reservations and why it was difficult for them to settle down on them. With the coming of the settlers and the railway much of the land over which the Redmen had hunted was enclosed. Game became scarce and it was necessary for the Indian to learn new ways of providing for his needs. Though good lands were reserved for them, they missed the old life and still roamed about as in former days.

In outlining the character of the Mountie, the pupils will no doubt tell that he must be: fearless in facing danger, absolutely honest and fair in all his actions, courteous and helpful, patient and persistent. In addition to the duties

already outlined, the teacher might bring out the fact that the Mountie rescues settlers from fire and flood, protects them from raids, helps Indians during smallpox epidemics, protects the rights of trappers and fishermen in the Far North, forever keeping in mind the motto, "Maintain the Right".

Increasing Comprehension Skills:

This short selection may be used for testing Speed and Comprehension. 190 words per minute is the standard for Grade V, which may be considered satisfactory for the beginning of Grade VI.

Number of words in this selection: 226. Reading time: 1¼ minutes.

True or False:

(T) 1. The Force was organized to guard law and order in Canada.

(F) 2. The Crees left the reservation because there was no water on it.

(F) 3. The United States Government was very pleased to have these Indians in their country.

(T) 4. A whole regiment of United States cavalry moved the Indians up to the boundary line.

(F) 5. The Mounted Police escort to meet the Indians was composed of the same number of men as the cavalry had.

(F) 6. The Mounted Policemen were afraid the Indians would be troublesome.

(T) 7. The Crees moved quietly back to their reservation.

(F) 8. The Indians moved quietly because they were afraid of the Mounted Policemen.

(F) 9. The Mounties wore the Queen's Scarlet because they were brave.

(T) 10. The Indians knew that the Mounties would not harm them, and yet would let them do no wrong.

Increasing Technical Skills:

I. **Distinguish Vowel Sounds:**

Practise recognizing the variant sounds of the vowel *a*. Write the following words on the blackboard. (Be sure that each pupil can recognize the vowel sounds as different in the four words.)

(1) cat (2) page (3) fare (4) star

Then have the pupils pronounce each of the following words and tell whether the sound is like that in *cat, page, fare or star*. If the vowel sound is like that in the word *cat* put 1 before the word. If like that in *page* put 2. If like *fare* put 3, and if like *spar* put 4. Remind the pupils that the word does not necessarily look like the pattern word, it must have the same sound.

far	tap	last	rain	pain
paid	mat	match	part	tame
lamb	heart	take	break	laid
there	air	main	ladder	start

II. **Syllabication:**

Divide the following words into syllables. Check your rules in your Reading Activity Books.

mounted	united	manage	reservation
boundary	escort	guard	cavalry
royal	order	regiment	dishes
police	settlers	quietly	

III. **Phonetic Spelling:**

Here are some words from your story spelled as they are in a dictionary. Write the correct spelling beside each phonetic spelling:

rezervashun	rejiment	roial
poles	kavalri	eskort
boundari		

Activities:

I. The Mounted Police and the Indians might be arranged to form a tableau suggested by the story, for inclusion in the pageant (see page 57), or the scene might be painted as part of a frieze.

II. The pupils might enjoy reading other stories of the Mounted Police in the history reader *The Canadian West.*

THE TENDERFOOT RIDES

Background:

This story is by Ralph Connor, the pen name of Charles Gordon. Gordon, when a young student in theology, was sent out west to open summer services among the new settlers who were moving into the ranching districts there. The ranchers and cowboys, who made up the larger part of the population, were not used to churches and ministers, and were, at first, rather doubtful of this young man; but he was so friendly and understanding, that they soon took him in as one of themselves and helped him get his services started among the settlers. After his return to college and during his life as a clergyman in Winnipeg, Dr. Gordon wrote many books based on his experiences in different parts of Canada, and among cowboys, miners, lumbermen, farmers, people in many different walks of life. Gordon was a good story-teller and his book had wide popularity. This story describes one of the amusing adventures of his cowboy days.

Vocabulary Setting:

The Little Dictionary words (cayuse, rigid) and the other two new words (snorted, sidled) may be taken up in the discussion. Have the last three dramatized.

Purpose:

Read to find out how a tenderfoot proved his mettle.

Discussion:

Help the pupils to put together the scene: a cool, drizzly dawn; the ranch buildings in the background; the corral with its high fence and its row of grinning cowboys; the

cayuse, determined not to be ridden, wild-eyed and with feet firmly planted, backing away; the frightened, but determined, 'tenderfoot' swathed in his cape. Discuss the action: the tricks of the bronco, the efforts and falls of the rider; the laughter and taunts of the spectators; the final triumph of the tenderfoot. Choose the incident that seems to be the most humorous as the climax of the story. Put together a brief character sketch of the tenderfoot by choosing several words that describe him. Was he really brave? What quality enabled him to win? What would his success probably do for him at the ranch?

Increasing Comprehension Skills:

I. **Study of Effective Words:**

(a) Write four words or phrases that describe effectively the actions of the cayuse.

(b) What words does the writer use in place of the italicized words in the following sentences?

I was *thrown* over his head. (flying)

The grinning boy *nettled me.* (put my blood up)

The cayuse tried to get rid of the *rider.* (the rustling, flapping thing)

The cayuse *could do what he liked with me.* (had me at his mercy)

Broncos don't like *fussy clothing.* (aren't used to frills)

II. **Distinguish Between Relevant and Irrelevant:**

Find and write the sentence which states the reason why the rider was able to get the upper hand of the cayuse.

III. **Predicting Outcomes:**

Which one of the following sentences do you think gives the probable outcome of this experience?

(a) The boy never rode again.

(b) The boy rode again the next day.

(c) The boy took revenge on the spectators who had laughed at him.

Increasing Technical Skills:

I. **Diacritical Marks:**

Review the sounds of *a* as studied in the last lesson. To show that a vowel has a particular sound, a particular diacritical mark is used. The following diacritical marks are used for the sounds previously studied:

(1) **căt** (2) **pāge** (3) **fãre** (4) **stär**

Write the words used for study in the last lesson and over these place the correct diacritical markings.

II. **Word Meanings:**

From the list of meanings select those which fit the use of the word in the sentences. For each sentence give the number of the right meaning.

back (1) the opposite of front; (2) the hind part of the body; (3) overdue; (4) to move backward.

(a) Did you see the horse back away from me.
(b) Put the milk on the back porch.
(c) He owed three months' back rent.

mount (1) to get up on a horse; (2) a piece of cardboard; (3) a horse suitable for riding.

(a) I got in position to mount.
(b) The mount brought for me was irritable.
(c) That picture would look best on a gray mount.

plant (1) a member of the vegetable kingdom; (2) the buildings of any trade or business; (3) to fix firmly; (4) to establish.

(a) The pony planted his feet firmly.
(b) His father works at the packing plant.
(c) He planted a colony in the Arctic.

Activities:

I. Add to your frieze a picture with a cowboy as the center of interest to represent the achievement of these Canadians.

II. The pupils would enjoy reading about other incidents related in Ralph Connor's story, *Sky Pilot.*

BUSH PILOTS

Background:

The Bush Pilots began their work shortly after the close of the First Great War. The first Bush Pilots were men who had flown with bravery and skill during the war.

The first flight was in 1919 over the Rockies from Lethbridge to Vancouver. In 1920 and 1921 flights were attempted to Fort Norman where Imperial Oil was drilling for oil. Also in the 1920's, the mining centers of Rouyn and Red Lake were opened up and developed because of the assistance given by Bush Pilots in prospecting, and in keeping the mines supplied with men and equipment. These were the Fliers who flew the first airmail service across Canada.

These pioneer airmen acquired a knowledge of flying under Arctic and sub-Arctic conditions that proved invaluable in ferrying bombers over the North Atlantic during World War II. Each year they are adding much useful knowledge to the science of aviation. Air-Vice Marshall William A. Bishop says in his book *Winged Peace*, "No greater contribution to the world's knowledge of flight has been made than that of the Canadian Bush Fliers".

The first episode of this story took place on New Year's Eve, 1932, when Mr. Leigh Brintnell landed at Port Radium with five hundred pounds of fresh vegetables for the men in the now famed mine, and 'not a leaf, not a red cheek frozen'. Chronologically the last episode of this story (page 22) should be first for it tells of the discovery of the mine which later received the vegetables. Mr. Brintnell, not only had a part in the discovery of the mine, he also had a part in equipping this far north mining camp. The planes of his company flew in many of its men and much of its machinery and supplies. His company was the first commercial aviation company to equip all their planes with two-way voice and code transmitters and receivers to which the Royal Canadian Signal Corps' ground stations in the North responded with voice transmitters. At the time of this story, however, there was no such radio equipment in the planes and very little use was made of the few Government Weather Stations in the North, Once a plane left its nearest railway base, it was seldom heard from again until it came zooming out of the

North, back to its home hangar. In spite of this, fatal accidents were very few. A pilot on the approach of a bad storm, landed on the nearest lake and prepared to sit it out.

In addition to the ingenuity required of the pilot in his principal work of flying, he had to be prepared to care not only for himself, but also for his passengers, in case of a forced landing. He had to be cook, hunter and all-round woodsman. On a flight he always carried concentrated food rations and at least one large calibre rifle.

The Bush Pilot is an important figure in Canada. His courage, his skill and ingenuity have made many valuable contributions not only to aviation, but also to the development of northern Canada. Without him Goldfields, Yellowknife, Port Radium and the great eastern mining fields would hardly have come into being, certainly not for years to come. Our Bush Pilots deserve an honored place in the Proud Procession of Canadian Achievement.

Vocabulary Setting:

This is one of three selections in this chapter graded for average to good readers, though it is hoped that interest in, and knowledge of, flying will make the poorer readers enjoy it also. It has twenty new words (five per page). Of these, four (stampeded, exultantly, radium, atomic) are defined in the Little Dictionary. These should be looked up and discussed. The others are all either proper names, or well within the pupils' speaking vocabulary. The proper names should be pronounced and the geographical ones located on the map before the reading begins. After the reading the teacher should question to discover whether the pupils all understood the slang use of revved and crate.

Purpose:

Read to find out:

1. what difficulties these bush pilots faced.
2. what duties they undertook.
3. the routes they travelled and the places they served.

Discussion:

Discuss the purpose questions. On a flat map have the pupils locate the places served, and on the globe judge direc-

tion and distances. Choose words that describe the characters of these men, as shown in the stories.

Increasing Comprehension Skills:

I. Distinguish Between Relevant and Irrelevant:

This story is divided into three sections, each with a Central Topic. Which section tells about each of the topics listed below?

Seeking Treasure	Section.....
Mercy Flights	Section.....
New Year's Dinner Trimmings	Section.....

II. Finding Proof to Support a Conclusion:

Mr. Brintnell had come to the conclusion that he was running a trucking business. Prove that he was right by listing eight things his plane carried that are usually delivered by truck.

1.....	2.....	3.....	4.....
5.....	6.....	7.....	8.....

III. Making Inferences:

1. Tell two ways by which the pilots would be able to tell directions during that stage of Arctic flying.
2. What was probably a runway at Port Radium?
3. What direction was the Mission from Aklavik?
4. Of what professions were: the Sky Pilot, Ted, Micky, Ham, Pat?

IV. Making Comparisons:

1. Draw Mr. Brintnell's airplane of 1932. Put in the equipment that he had.
2. Draw a new Norseman or Northstar. Put in its equipment. (names only)

V. Following Directions:

Make a sketch map of the North country. Locate on it, by making a dot and printing the name, the places served by Mr. Leigh Brintnell's trucking service:

1. the place from which the patient was rescued
2. the place where the vegetables were delivered
3. the place where radium was found.

Mark also and print the names to show the location of:

1. the Arctic Ocean
2. the Mackenzie River System
3. the 65th parallel of latitude.

Increasing Technical Skills:

I. **Distinguishing Vowel Sounds:**

Practise the variant sounds of the vowel *e*. Proceed as was done with the vowel *a* in the lesson on Red Coats.

(1) red (2) dinner (3) even

Mark each vowel with the correct number (1), (2) or (3):

peered	breathing	below	zero	record
lettuce	beef	men	her	freeze
bet	let	yet	peg	stretch
writer	supper	wringer	under	water

II. **Diacritical Marks:**

(1) **rĕd** (2) **dinnĕr** (3) **ēven**

Write the above list again and put the correct diacritical markings over each sound of *e*.

Activities:

I. Add to the frieze a picture representing Canada's Achievement in air travel.

II. Collect information about the routes and equipment of the planes flying into the north nowadays, and of the problems of northern flying yet to be solved. (The planes that now fly into the North are equipped with all the latest radio equipment. The pilot is in touch with some station every fifteen minutes; they fly on the 'beam'. The plane is equipped with all the latest in air navigation. The number of meteorological stations has greatly increased, and the airplanes keep in constant

touch with these. In spite of the latest in equipment there are many problems of Arctic flying yet to be solved. One perplexing problem is what to do about that season lull in flying between freeze-up and break-up. During that time the people of the North are completely isolated.)

BIG RED

Background:

Question the pupils about the ways in which the work of Canadians who live on farms has been made easier and their lives happier by modern achievements in mechanization and science. Or, if necessary, explain these facts briefly. Explain also that the scene is laid in the West where the rainfall is sometimes not sufficient to grow good crops.

Tell the class that Stanley Shields, the young hero of the book from which this story is taken, intended to become a farmer and had taken courses in agriculture at college. He had become very much interested in dry farming, and when he was not dreaming of tractors he dreamed of getting a piece of worn-out land upon which to try out his theories. He thought it would be great fun to bring this land back into production by using the scientific knowledge he had acquired. He planned how he would contour it, strip-farm it, perhaps even put in terraces to hold the moisture. He would build dams in the big gulleys and set out black locust trees to hold the soil in place. Alas, the realization of his dreams seemed far in the future for what could one do when one had only horses to work with.

A large corporation now owned a large block of land in that part of the country in which the Shields lived. The corporation wished to buy up all the small farms and, in order to force the farmers to sell their farms, had seized control of the sale of all kinds of modern machinery. Mr. Shields, Stanley's father, had been trying to buy a tractor for a year and a half, but his appeals were always answered by a vague promise: "perhaps next year we shall be able to let you have one".

Mr. Shields bought eighty acres of worn-out land and, after much pleading, agreed to let Stanley work out his new

ideas upon it, but the boy's success seemed doubtful, for how was he to carry out the work of reclamation without a tractor. He managed to contour plough the land with the farm horses and to get in his seed. In time a heavy crop of oats stood upon the eighty acres, but the faithful horses were thoroughly tired out by the work and Stanley felt they were not likely to be able to cut it in time to save it from shelling.

By this time the small farmers of the neighborhood had banded together and, in spite of the opposition of the corporation, they were able to purchase a tractor for co-operative use. When the story opens, Stanley's oats are ready to cut, but he is not yet sure whether or not the tractor has been secured.

Vocabulary Setting:

This is a second selection graded in word burden for the average to good readers, but again it is felt that interest in, and knowledge of, the topic should make it stimulating reading for the poorer readers. It contains 19 new words (5.4 per page). Of these two (ejector, windrow) are defined in the Little Dictionary, and (confided, cultivator, contour, drone, mechanization) may be picked up in the context. They will all be used in the discussion and the teacher will be able to note and correct any misunderstandings. (See Technical Skills for exercises on the new word list.)

Purpose:

1. Read to find out to what extent the tractor lessened the time for cutting the grain.
2. Read to find out to what extent Stanley's method of farming had improved the crop.

Discussion:

Question to get clear statements in answer to the purpose questions. Do you think that Mr. Shields would be impressed with the improvement? If the pupils remember the information given in the background they will be able to discuss the methods of farming that Stanley tried. All the pupils will be familiar with the tractor and will be able to enumerate many ways in which it is used on the farm, in cities and

towns, and in freighting to the far North, e.g. the tractor trains which carry goods to Yellowknife and Eldorado. The pupils will be interested in telling anything they know about the special problems of farming in their own part of Canada, about the machines used for putting in and taking off the crops grown there, about modern methods of improving the soil, raising stock, etc.

Increasing Comprehension Skills:

I. **Distinguish between Fact, Fancy and Opinion.** Write the phrase which correctly completes the statement:

1. Stan's heart sank because he expected to see:
   (a) a new car
   (b) a new binder
   *(c) a tractor.
2. Stan had been using the team:
   (a) to plough the field
   *(b) to cultivate the crop
   (c) to cut the grain.
3. A windrow is:
   (a) a bundle of grain
   *(b) a row of sheaves of grain stacked in a line
   (c) a stack of straw.
4. Stan had obtained his knowledge of new farming methods from:
   *(a) college
   (b) government bulletins
   (c) from other farmers.
5. The amount of grain harvested was more than could have been obtained the old way by:
   (a) one-half
   (b) two-thirds
   *(c) one-third.
6. The amount of time taken to cut the grain was reduced by more than:
   *(a) one day
   (b) one week
   (c) six hours.

II. Drawing Conclusions:

Mechanization is used in farming to:

(a) control the moisture
*(b) enable the farmer to have more land under production
(c) let the boys have fun with the machinery.

Increasing Technical Skills:

I. Dictionary Exercise:

Between what guide words would you find?

binder
beside — bethink
birch — bite
bill — biology

fender
fancy — farm
feather — feed
fell — fennec

rig
riddle — right
rialto — ridge
rim — ringing

contour
contact — contest
continent — contract
chance — chaos

II. Phonetic Analysis:

Distinguish sounds of the vowel *i*:

(1) in (2) confide

Proceed as in the previous exercises marking all the words with the same vowel sound as *i* in *in* with the number 1, all those with the same sound as *i* in the word *confide* with the number 2.

it	hill	died	big	tingled
Dick	Jim	if	pipe	pinched
ice	five	into	binder	windrows
climb	rig	rabbit	cultivator	mechanization

III. Using Diacritical Marks:

(1) ĭn (2) confīde.

Using the above list mark the vowel *i* in each word with the long or short vowel mark.

Activities:

I. Add to the chapter frieze a picture of a tractor doing some important work on a farm.
II. Read the book, *Red Tractor* by Paul Corey.

LAKE HARVEST

Suggestions for teaching this lesson have been given as a 'sample' lesson in the Introduction to the Handbook. (See page 35.)

TEEPEES AND A LEAN-TO SHELTER

Background:

Woods craftsmanship is important to many Canadian boys and girls. Boy Scouts and Girl Guides, if not already familiar with the information in this selection will welcome it as an addition to their knowledge of camping techniques. Not only is this information of value for holiday time or as a hobby, it is also of value to hunters, trappers, fishermen, pilots, forest rangers and many others whose work takes them into the Out-of-Doors.

Vocabulary Setting:

This is the third selection graded for average to good readers, but the topic, knowledge and the figures in the text should bring it within range of the poorer readers. It contains 20 new words on three pages (6.6 per page), four (circumference, ridge-pole, diagonal, balsam) are given in the Little Dictionary, leaving only four (craftsmanship, thatched, sapling, obtainable) to be gathered from the context. The teacher may wish to give a general test on the new word list in preparation for the reading.

Purpose:

Read to discover the different kinds of shelter mentioned. Which would be the best for you in your particular locality if you were going on an over-night hike?

Discussion:

Have each type of shelter named and described. Describe the one for *your* over-night hike. Call attention to the illustrations. What is depicted in Figure 1, in Figure 2, in Figure 3? Have the pupils tell the ones they would prefer to build. Let them give the reasons for their preference. There are some statements about conservation in the story. Have the pupils find these. There are statements about

courtesy and good citizenship which should be kept in mind on every hike or camping trip. Have the pupils find these.

Increasing Comprehension Skills:

I. Skimming to Choose Relevant Material:

There are ten paragraphs in the story. Skim through them quickly to find out which paragraphs give information about the following topics. Write the number of each paragraph after the heading.

(i) How to Build a Thatched Teepee. (Fig. 2) (Par. 3)
(ii) How to Build a Woods Teepee. (Fig. 1) (Par. 4)
(iii) How to Build a Lean-to-Shelter. (Fig. 3) (Par. 5, 6)
(iv) Thatching a Shelter. (Par. 7 and 8)

II. Drawing Conclusions:

Which shelter needs?:

1. two sticks for a compass (woods teepee)
2. a ridge pole fastened across the trunks of trees (Indian teepee)
3. two forked uprights about five feet long (Lean-to)
4. a covering of grass, leaves or potato sacks (woods teepee)

Increasing Technical Skills:

I. Enriching Meanings:

1. Draw pictures to illustrate ridge-pole, diagonal, circumference.
2. Look up crotches, uprights, overlapping. Find uprights and crotches in pictures. Illustrate overlapping by drawing four rows of shingles as they are placed on a roof in the operation of shingling.

II. Identifying Meanings:

1. Write the number of the right word in each of the following sentences.

   tackle (1) to try to solve a problem; (2) a play in football; (3) equipment needed for a particular task.

   (a) Will you take your fishing tackle to the lake?
   (b) He will tackle that problem in arithmetic.

2. Find the definition which best fits the use of the word in the story.

spread
1. to cover a surface
2. the covering of a bed
3. to publish or make widely known
4. to place food upon
5. to become pushed apart.

(a) Your blanket spread over the boughs will hold them in position.
(b) The section man discovered a spread rail.
(c) Her grandmother made that spread when she was a little girl.
(d) Spread the news far and wide.

Activities:

I. The pupils might enjoy building models of the different shelters about which they have been reading.
II. They would certainly enjoy a Saturday hike on which they built a real one.

SON OF AN ENGINEER

Background:

Pupils of this age, boys and girls alike, are usually fascinated by trains. If a round-house is near, they visit it regularly. They have their favorite locomotive, usually the one that is the most stream-lined and modern. They know the whistles of the different trains, and run to watch the fast freight or the Continental Limited roar by. Some will know so much about trains and how they are dispatched that they will not need to be told that this is a story of 'times' before Centralized Traffic Control was introduced. In those 'times' a telegraph operator in each station reported a train just 'by' to the next station down the line, and so on throughout each division. When an operator received a message he set the necessary switches and signals preparing for the coming of the train or trains. A telegraph operator needed to know the Morse Code, all the Rules of the Road and to be able to act and think quickly. This older system put a great deal of responsibility upon the individual, but was often slow and unreliable.

The Centralized Traffic Control now in use is operated by a Dispatcher at his machine. By pushing buttons and turning knobs he can control all the switches, signals and trains in his division (approximately 120 miles). If a train does not reach a station on schedule, a message is sent to the nearest station, and then an operator such as Nate sends out workmen to remedy the trouble. Some railway systems are experimenting with radar screens on which the movement of all trains in a certain sector can be observed.

Though technical improvement has been very great since the time of Nate, now, as then, every railroad system needs people with the spirit of courage and resourcefulness possessed by the hero of this story.

Vocabulary Setting:

This story is easy to average reading with 30 new words (3.8 per page). Of these four (caboose, barges, swerved, coupling-stick) are given in the Little Dictionary; eight are ordinary proper names; four (telegraphy, running-board, draw, casing) remain to be picked up from the context. The teacher should, perhaps, explain telegraphy and have the Little Dictionary words looked up before the reading. After it, the special words connected with the train and the running of it should be discussed.

Purpose:

Read to appreciate all the things Nate did to prove that he was already a good railway man, and to find out how he obeyed the unwritten law of the road, "The road first, yourself last".

As this is a story for which a Rate and Comprehension Test will be given, the discussion should follow the test.

Time for Reading: 10 minutes.

Test Questions

1. Nate's father was the ..(engineer).. of train No. ..(67)...
2. Norcross was the ....(telegraph operator).....
3. Nate took over the job because ..(Norcross was drunk)...
4. Nate's father's train had broken into ....(3).... sections.
5. The first section carried ..(grain and staves).., the second section carried ..(high explosives).. and ..(steel rails)...

6. The second section could not be controlled because ....(it lacked brakes and brakemen).....
7. Nate's father put on steam on the down grade to avoid ....(the second section bumping into the first section).....
8. The red signal warned ....(that the draw was open).....
9. Nate operated the switch so that his father's section ..(passed through on the main line).., and the second section ..(switched over to the short line down the grade to the quarry)...
10. A terrific explosion took place because ..(2000 pounds of high explosives had hit the dump at the end of the track)...

Discussion:

Many of the points for discussion were included in the Comprehension Test. A review of these will assist with the discussion. List the points orally that show that Nate was already a good railway man. (1. He recognized the whistle for brakes. 2. He knew by the whistle that the train had broken in two. 3. He knew that his father was working steam on the down grade to avoid a rear-end collision. 4. He knew that there was nothing to stop the second section because the brake rods had been removed. 5. He knew he had no time to go in through the door, and he broke the window to get the key. 6. He knew how to make a 'flying switch).

Discuss also Nate's attitude toward Norcross. Why must he be kept out of the way? Of whom was he thinking? What did he do that showed that he felt his deed to be 'all in the day's work for a railway man'? With the facts brought out in mind put together a character sketch of Nate by choosing words to describe him.

Increasing Comprehension Skills:

I. **Skimming to Find Proof:**

Write the words from the story which prove the following points:

1. Fairmont was an unimportant railway center.
2. The rear section of the train was easily controlled.
3. The bridge warning was an automatic signal.

4. The second section was travelling faster than the third section.
5. The engineer, brakeman and fireman all helped to prevent the first section from running into the open draw.

II. **Making Inferences:**

To make a flying switch means:

*(a) to make a quick change of the switch
(b) to signal with a motion of the arms
(c) to open two switches at once.

The open draw means:

(a) that the rails were spread apart
(b) that there was an opening between two hills
*(c) that the bridge had been opened to let a boat through.

Color came into the boy's cheeks because:

(a) he had been working hard
*(b) he knew that his father was proud of him
(c) he was ashamed of Norcross
(d) he was disappointed that he could not go shooting squirrels.

III. **Figurative Language:**

How would you express the following?

1. Nate's bubble of happiness burst.
2. He is the one who will have to dance on the carpet.
3. The rails were jumping like fish in a basket.
4. He's coming like a cyclone.
5. A volcano of fire and cinders.

Increasing Technical Skills:

I. **Word Meanings:**

From the meanings given below select the most suitable meanings for the accompanying sentences.

draw (1) a narrow valley; (2) to pull or drag along; (3) to make pictures; (4) a game left undecided; (5) the part of a drawbridge that moves to permit the passage of boats.

(a) The hockey game resulted in a draw.
(b) The pilot of the engine stopped within ten feet of the draw.
(c) The cattle are feeding in the draw.

stave (1) the round of a ladder; (2) a narrow strip of wood forming the side of a barrel or cask; (3) the five narrow, parallel lines used in writing music; (4) to drive away; (5) long strips of wood or other material.

(a) The Indians were able to stave off the attack.
(b) The flat cars were loaded with staves.

pilot (1) one who steers a ship; (2) the cowcatcher of a locomotive; (3) a guide of any sort; (4) a small light or burner; (5) one who flies an airship or balloon.

(a) The pilot light of the stove has gone out.
(b) The engine came to a stop with her pilot within a few feet of the draw.
(c) Will you please be my pilot down those dark stairs?

II. **Dictionary Skills:**

Distinguishing sounds of the vowel *o*. Continue as before. Mark the words with the correct number.

	(1) hot	(2) so	(3) nor	
along	not	on	off	for
told	cost	not	home	road
force	got	long	no	tor

III. **Diacritical Markings:**

(1) hŏt (2) sō (3) nôr

Note the diacritical mark for each sound of *o*. Put the correct mark over each word in the list in exercise II.

Activities:

I. Add to the chapter freize a picture representing achievement in railway travel. A contrast might be made between this train and the first train.

II. Collect pictures of different trains and types of freight cars.

TOM WILLIAMS, 'CHUTE JUMPER

Background:

Several points about the Canadian Way are shown in this story: the resourcefulness of Skip, the determination of Tom to be a good sport, some of the methods used in protecting the forests of Canada. The story gives an opportunity to enlist the cooperation of the pupils in taking their share of responsibility in protecting these forests. They will be interested in the work done by the Junior Fire Wardens of British Columbia. The most important work of this organization is the prevention of forest fires. A Junior Warden who detects and reports a fire is given a badge. In some districts the Junior Clubs patrol the woods during the dry season. Another very important task they perform is the raising and planting of young trees. These Junior Wardens have planted as many as ten thousand young trees at one time. This reforestation is most important as forty thousand of British Columbia's trees are cut every year and it takes from sixty to one hundred years to mature a forest crop. In this province forty per cent of the population earn their living, directly or indirectly, by work in the forests which provide half the provincial income.

Some additional facts about forest preservation in Canada may be interesting to the children who read this story:

The direction of forest fire control is the responsibility of the Chief Ranger and his staff of forest rangers and tower observers. Perched in his little cabin on top of an eighty foot steel tower the tower observer scans the surrounding

country during the daylight hours for any indication of the dread forest fire. At the first sign of smoke he estimates the location of the fire by means of an instrument known as an alidade. The reading is then phoned or radioed to the Chief Ranger's headquarters. When the Chief Ranger has secured the most accurate position possible by telephoning the other towers in the vicinity, the men and equipment are made ready and within five or ten minutes are on their way.

If a fire is accessible men are sent by motor truck, power boat or canoe. Airplanes are playing an ever-increasing part in fire protection. They not only patrol the forests on a never-ceasing look out for fires, but act as transports for men and supplies. The men are landed by airplane as near as possible to the fire and in the case of a very large fire which requires days to extinguish, the plane is used to provide the men with food and other supplies.

There are various methods used in fighting forest fires. If the fire is quite small earth is thrown on it and it can often be stamped out. When close to water, portable gasoline power-pumps and long lines of hose are used. With smaller fires the men sometimes use hand-spray pumps, fed from bags on their backs. If there is no water supply available, trenches are dug, the fire is confined to a small space and allowed to burn itself out. Some provinces are trying to check forest fires by means of water sprayed from planes. They have discovered that this method will not put out a fire but may check it until the ground crews arrive.

Two-way radios are always used by the forestry departments in addition to those used by the tower observers. A forest ranger often discovers the beginnings of a forest fire while on an inspection trip. He immediately radios to headquarters and the fire-fighters soon arrive.

As the pupils read this story they may be interested to note how many modern, scientific methods of fire-control are used in it.

Vocabulary Setting:

This story is easy to average reading with 25 new words (4.6 per page). Aerial is defined in the Little Dictionary; 18 will be within the speaking vocabulary of even the poorer readers; six (embers, rehearsed, cruising, fire-bugs, wing-

strut, reassurance) remain to be gathered from the context which indicates the meanings of them all quite clearly. Before the reading the teacher might give a general review of all the aviation words the children know, bringing in those in the New Words list (page 454). Remaining context words and any others the teacher thinks necessary should be checked in the discussion.

Purpose:

Read to find out how Tom showed that he had courage; and to find all the things in the story that exemplify good 'Canadian Ways'.

Discussion:

Discuss the action of the story. Build up the incidents to the climax, noting how the excitement increases. Introduce the first purpose question. Why did the parachute jump take courage? (Tom had never made a practice-jump. It is very easy to break bones when jumping. Often a wind will carry you far from where you wish to land. Sometimes the parachute does not open. See how many parachute hazards the pupils can name.) Put together brief character sketches of Tom and his brother. Choose the things in the story that tell of Canadian Ways. (Young boys who are anxious to become skilled pilots; skilled pilots, such as Skip, who are giving valuable service to Canada; modern airplanes with modern devices that make fire prevention much easier; a desire on the part of good Canadians to see that laws are obeyed; the good sportsmanship of Skip and of the forest ranger.)

Increasing Comprehension Skills:

I. **Choosing Titles:**

Which of the following would make the best title for this story?

Saving the Forest
Taking Pictures from the Air
Flying Above the Clouds
Parachuting
*Catching the Criminals.

II. **Noting Details:**

1. What was the name of the plane? (Seagull)
2. How much gas did the plane carry? (15 gals.)
3. How much could the baggage weigh? (45 lbs.)
4. How was the plane fitted for landing? (with pontoons)
5. How is the control stick operated when one wishes to climb higher? (Lean back and take the control stick with you.)
7. How was the camera placed to take the pictures? (It was fixed in the bottom of the plane.)
8. What did Tom do to help in taking the pictures? (He pressed the button and rolled the film to the next picture.)
9. How many times did they refuel? (twice)
10. What was their cruising speed? (over 90 miles an hour)

III. **Finding Proof:**

Write the words from the book which lead you to believe that:

1. They were cruising above the clouds.
2. They were flying north.
3. It was rough travelling over the river valley.
4. Tom was secretly afraid, but happy when they started out.
5. The firebugs planned their escape so that they would not be followed.
6. The Mounties assist in protecting our forests.
7. The forest ranger helped Tom with his parachute.
8. Skip knew that Tom had delivered the film safely.
9. Tom had never jumped by parachute before.
10. Much damage had been done by fires before the flight was taken.

IV. **Writing Directions:**

Read carefully the part of the story which tells what Tom did when he took the parachute jump. Then write in order the steps to follow.

(For the teacher. This is the order.)

1. See that the chute is folded on your back.
2. Loosen your safety belt.
3. Open the door of the cockpit.
4. Hold steady by one wing strut.
5. Take a deep breath.
6. Brace your feet and shove off.
7. Count ten then pull the cord.
8. Try to stop the chute before it lands you into a tree.

Increasing Technical Skills:

I. **Word Building:**

Using the word list for this story on page 454, copy all the compound words. Write the words that make each compound word.

II. **Dictionary Study:**

Continue with the sounds of *o*. Select the words from the list that have the sounds of the four numbered words. Put the number beside the word with the corresponding sound.

Sample words:

(1) house (2) moon (3) foot (4) boil

List:

mound	moon	soon	food	good
boy	toy	down	soil	toil
town	house	spoon	look	book

III. **Diacritical Markings:**

1. The sound of *o* as in *house* and *o* in *oil* is not usually represented by any diacritical mark.
2. The sound of *oo* as in *moon* is given the long marking — o͞o.
3. The sound of *oo* as in *foot* is given the short marking — o͝o.
4. Put the correct diacritical marks over the above list of words.

CANADA, LADY OF SUNLIGHT

This choral, arranged for a chorus and single voices, was written and sung by Polish Canadians. It suggests their appreciation of Canada's beauty and riches, her varied seasons, the comfortable, well-fed, free, and happy life she offers her citizens. The citizens of few countries have as much comfort and freedom as Canadians. We are apt to take our generous country for granted, but those who come from less happy lands know better how to appreciate her. Their appreciation should rouse all Canadians to feel, think, and speak more often of their good fortune. Let us, therefore, join in this little choral hymn of praise in honor of Canada.

Introduce the lesson with a little talk about the facts mentioned in the background—or others that seem appropriate to the teacher. Then have the lines read silently to find out what some Canadians think about Canada.

In discussion talk over things that the pupils can add to the poem's list of things for which we have to thank Canada. Help them to see that the Canadian Way of doing things could not be brave, efficient, persistent, reliable, etc., as shown in our stories, if Canadians had not a rich and beautiful country to make them healthy and happy by giving them food, clothing, shelter, happy holidays, a good education, etc., etc. Help them to see that the song sums up what we have read in the chapter about our country and its ways.

In interpreting the piece, discuss the best way of arranging the reading and practise saying the words and phrases clearly and pleasantly. Practise the timing carefully so that each speaker comes in promptly on the beat.

Chapter Two

LEGENDS

Introduction to the Chapter:

Literature is the embodiment of beauty and truth in language. The body of stories, poems, plays, essays which we know as English literature is the fine gold of the wisdom and literary workmanship of our race. The centuries bury the lesser; only the greatest survive them. Of that great body of literature, the nursery rhyme, folk-tale, myth and legend make up the oldest part. They represent the literature of the pre-historic period of our race. The nursery rhyme and folk-tale express the everyday wisdom of our forefathers; the myth their ideas of religion; the legend their pre-literate history. Not all that survives in these forms is suitable for children, but much of it is peculiarly within their field because of the simplicity of its social background, the home and small community; the childlikeness of its emotion, thought, and moral teaching; and the directness and brevity of its form.

To learn to read and enjoy suitable selections of this early literature is an important part of the child's training in reading. These old tales are literature because they embody moral beauty and truth, lifting the reader for the moment into the world of the spirit and forcing him to consider not material, but spiritual values. Like all great literature they present moral values, teaching us how to live our inward lives. In them the child hears, repeated and re-repeated, the basic truths about living that our ancestors have hammered out of the ages: there is a right and a wrong; to do right brings happiness, to do wrong brings trouble; the good are rewarded, the bad are punished, etc., etc. This spiritual, or philosophical kind of truth is eternal and therefore 'truer' and more important than the physical fact that is true today but made untrue tomorrow by some new scientific discovery. That Santa Claus comes down the chimney with his gifts is not a physical fact, though the original French Santa Claus

did that to hide his identity. But, debased and commercialized as it is, the famous legend still teaches the fundamental moral truths that love means giving without thought of return, and that loving and giving bring happiness. And each year, in spite of the clamor and commercialism, millions of the quiet, kindly hearts of parents and children again prove them true.

In these days when the comic strip, the soap opera, the cheap movie and the detective story form the spiritual food upon which so many of our children are nourished at home, it is of first importance that they should, in school, learn to read with pleasure great stories, poems, and plays embodying beauty and truth which will, if they are given the opportunity, counteract the moral untruths of so much of our current reading matter.

A legend is a story based upon fact. Once, perhaps long ago, some notable thing happened. People told the story to their children and they told it to their children. As time passed, and the story passed from mouth to mouth, it grew and grew. New incidents, often about a different person, were added to it until it was no longer much like the original story; it had become a legend. All this happened, of course, before the story was written down or printed.

Most legends have come down to us from long ago, but there are many modern ones, too. The legend of Paul Bunyan, for example, is a comparatively modern one which has grown up among the lumbermen of Quebec within the last 150 years. Even in these modern days when everything is so quickly written down and printed and so 'fixed', stories tend to grow up and group themselves about important, or very striking individuals, e.g. the crop of legends already centering about Franklin Delano Roosevelt. The great president is the true 'legend' figure, larger in every way than ordinary human beings: of striking appearance, brilliant in mind, born into a rich and famous family yet warm and close to the people, romantic in his appeal, winning an especial sympathy because of his lameness, an especial admiration because of his conquest of it, of high position, performing great deeds. Round such figures, in the olden days, grew the legends of King Arthur, Roland, Bayard, The Cid, Robin Hood.

The legends given in this chapter have been chosen to represent the culture of different racial strains in our Canadian people, but more importantly than that, they have been chosen because of the wisdom, beauty, and truths which they teach: Sevenyears shows us that true wisdom is gentle, and kind; Semmerwater, that pride and selfishness ends in oblivion. In the Pied Piper we learn that broken promises lead to the loss of loved ones; in the Broken Note, that faithfulness to duty is immortal, in the Sourdough Drive that fun, too, is eternally worth while.

Introduce the chapter by explaining what a legend is and talking over its interest and values for us: that these stories tell what the people of earlier days have learned about what is most important in life; what is right and what is wrong, what is worthwhile to work for and to win; what makes people happy; and what happens to good and to bad people. Explain that although our forefathers had no cars, radios, or aeroplanes and not nearly such good food, clothes and houses as we have, they had the same feelings and hopes. They suffered far more hunger and pain than we do and had to work much harder, but they were happy too. They loved their children and their work and had good times and bad times just as we do, so, though they could not teach us much about health or travel, or manufacturing, the many things they had learned about how to act are as true for us as for them, and these we can learn from them. The stories in this chapter tell us a few of the things they had learned. We shall find out as we read what they are.

Study the pictures: (1) The knight in armor on horseback on the title page, noting the parts of his armor, his weapon (a lance); and (2) the frontispiece picture of a medieval castle. In the foreground we see the wall and towers and the great gateway leading into the courtyard, with the living quarters in the background. The wall probably encircled the castle and gardens as well as the courtyard. There are many of these ancient castles still to be seen in Britain and the other countries of Europe. They form the background of our mental picture of the long ago world of legend.

QUEEN OF ARABIA

The introductory verse gives the atmosphere of that world. Explain that the title itself is imaginary for there has never been a real Queen of Arabia. The wives of Arabian rulers are called by other names. Nor is the real Arabia a beautiful country; most of it is desert. In old days, people did not travel much. Spices, silks and jewels came to Europe from Arabia and to the Europeans it was a 'legendary' land of wealth and beauty beyond compare. Countless tales of marvelous things seen and done in Arabia and the other countries of Asia were told and believed in Europe. The pupils may have read Aladdin and His Wonderful Lamp and other stories of the book, *The Arabian Nights.* If so, they will give them the atmosphere of legend and romance suggested by the poet, so lightly, so colorfully, in his short verse.

The poem is full of light and sound, full of music and color. It is a fanfare of silver trumpets blown to herald the opening of the great doors into the world of legend, that world of the far off and strange, where anything may happen, and everything is larger than life. Beyond those doors, queens are to be met, stepping out of castle doors, riding upon elephants, attended by proud slaves in gorgeous raiment, strewing flowers and perfume, serving rich food in dishes of gold to all comers. The girls, who already know much of queens and how they behave, should read this verse. The boys will have their turn once the great doors have swung open and we have passed into the large Land of Legend—not Fairyland, mark you. Boys and girls of Grade Six are passing out of Fairyland into the real world. But their way lies through Legend Land, a real world land, but one where life is not yet accurately focussed, where we see things larger than life, and 'men as trees walking'.

Have the pupils read the stanza in chorus, softly, thoughtfully, trying to picture the gorgeous scene as they speak.

SEVEN YEARS

Suggestions for teaching this story have been given as a 'sample' lesson in the Introduction to the Handbook. (See page 50.)

HOW THE JAGUAR GOT HIS SPOTS

Background:

This story illustrates the South American type of legend, one very much like those of our own Canadian Indian Tribes. Like theirs it has its origin in the life of a primitive people who must always be matching their wits against those of the clever animals that share the land with them. In style the tale is like a fable for in it the animals act and talk as human beings do, and there is a moral attached. It is however, legendary in character in that it probably had its beginning in an incident related by a man who had outwitted his animal brother and thereafter boasted of his victory, crediting himself with being responsible for the spots which changed the animal's appearance. Like Kipling's *Just So Stories,* the legend explains this outstanding characteristic of the jaguar family. The moral is obvious: that 'pride goeth before a fall' is true even in the animal world; and one might add a second: every wrong done, even a small one, leaves its mark on the wrong doer. The contrary is also true that every right done makes it easier for the right-doer to do right again.

In preparation for reading, have the pupils study the picture of the jaguar and his parents on page 60. Note that the parents are spotless, the young jaguar spotted and, recalling the title of the story, ask the pupils to suggest a purpose for the reading.

Vocabulary Setting:

Another easy reading selection with only nine new words (2.2 per page). The Little Dictionary words are: jaguar, jauntily, likelihood. Other meanings that might be discussed are: bravado, a pretense of courage; over-rate, to place too high a value upon anything; fuss-budget, a nervous, fussy person.

Purpose:

Read the story to find out how the jaguar got his spots.

Discussion:

Talk over the action (the incidents) of the story. Are they interesting? Do they follow in natural order? Is there a good

climax? Is the explanation of the spots made to sound plausible? Help the pupils to contrast the handsome young jaguar in his sleek, smooth, velvety coat and with a wise look in his eye, stepping forth jauntily, with the picture of dejection he made as he slunk home to his parents, bruised and beaten after his encounter with man. With every spot forever reminding him of his foolishness would he ever forget his lesson? Help the class to state the morals of the piece. Perhaps they may think of still a third moral: Parents know best.

Increasing Comprehension Skills:

I. **Main Thought:**
Which of the following maxims most nearly states the main thought of this story?

1. Far-away pastures look green.
2. Face your troubles and they will flee from you.
*3. Pride goeth before a fall.
4. It is better to learn from experience than to take others' advice.

II. **Judging Character and Vocabulary Practice:**
Add the correct suffix from those listed to make the words in Column A describe the animal as he set out and the words in Column B to describe the animal as he returned.

Suffixes: able, ful, ed, y, ent, ing, less.

Column A	*Column B*
1. boast	1. slink
2. heed	2. bruise
3. jaunt	3. pity
4. thought	4. repent
5. fear	5. humiliate
6. scorn	6. sorrow
7. conceit	7. misery

Increasing Technical Skills:

I. **Phonetic Analysis:**

Review the rules about the sounds of vowels. Note that in a one-syllable word the vowel is short if it is the only vowel in the word and does not come at the end of it, e.g. map, tap, had.

Have the pupils see that in a two-syllable word a given vowel followed by a given consonant may sound differently in different words and that the syllabic division of a word may affect the sound of the vowel.

Discuss the vowel sounds in these words:

had	kettle	awake	tap	not
paddle	between	big	paper	notice
ladle	caw	tiger	wrap	hotel
bet	saw	figure		

Activities:

I. Making up stories to explain outstanding characteristics of animals or birds is a good creative exercise and fun. The pupils might try this.

II. Kipling's *Just So Stories* are delightful to read. The pupils might prepare some of them for audience reading.

THE BALLAD OF SEMMERWATER

This is a Scottish legend and a very Scottish kind of story. Scotland is not a large country, but it is a very beautiful one. The northern part of it is covered with mountains and rough, rocky land. The sea winds blow across it continually, carrying with them mist and rain. The grass is green, the hills covered, in blossom time, with purple heather. When the mists sweep over the hills, you can see only a little way in front of you and rocks, or trees, or animals, or people appear ghostly, vague, and large through the fog. Scotland is a great land for stories of fairies and elves, ghosts and demons. Living between the hills and the sea, the Scots are also a religious people. They feel God near them and believe that he punishes evil doers, and that there is no escape for them. Many of their legends tell stories in which such things have

happened. The story in the poem is a good example not only of the kind of story the Scots tell, but of the weird effect of many of their stories.

Introduce the poem by telling the pupils a little about this background and then read the poem aloud to the class. The teacher will know best how to read it with a hushed voice to give a ghostly effect. It adds to the effect to re-read the first verse at the end of the story.

In discussion, talk first of the story. Question to bring out the points of it: the proud castle and castle folk; the beggar, halt and sore; the casting out; the kindness of the poor folk; the climax in the fatal curse upon and the conclusion in its 'city proud' sliding down the burnt hillside, down into the lake, down, down to the bottom, there to rest with its drowned people forever more. Discuss the thought and try to get it stated in a sentence (The proud—men—shall be brought low). Help the pupils to feel the weird and lovely music of the lines, and to note the fine phrasing that builds up that effect. Choose favorite lines and phrases for practice in reciting in hushed, ghostly voices. Recite, read and re-read until the pupils catch the mood and speak at least one stanza well.

The poem makes a beautiful choral for chorus and single voices. The voice effect is easy to get, the slow pace and solemn movement enable the speakers to give full value to the lovely phrases and the dramatic story.

Activity:

The painting of a marine mural would provide the pupils with an excellent opportunity of expressing themselves in an imaginative, creative way. Lovely sea greens and blues are easy to produce in powder paints, and effective bright touches of color would depict the proud city now lying in ruins at the bottom of the sea.

THE SOURDOUGH DRIVE

Background:

Canada has a large and valuable collection of Indian legends, but being, comparatively, a newly-settled country, she has fewer that have arisen since white men came here. Among the most widely known of these is the legend of Paul

Bunyan, a group of stories that originated among the lumbermen of Quebec. The Bunyan legend is also a 'tall tale', the kind of humorous story that makes fun by exaggeration, by building one absurd incident upon another till a climax is reached. The method is that of farce, and the hero of the ordinary 'tall tale" is usually something of a clown. One of the charms of the Paul Bunyan stories is that they keep the humor free of clownishness. The 'growth' quality, the larger-than-life effects keep the story legend and Paul a true legendary hero.

Introduce the lesson by telling the pupils that among the lumbermen of Quebec, legend says, there was a powerful giant named Paul Bunyan. He was taller, bigger, brawnier, and could bellow louder, than any of his fellows. He was a veritable mountain of strength; moreover, he had an inventive mind which enabled him to surmount all difficulties. His fame grew greater and greater with the wonderful feats he performed, and the stories about him grew greater and greater too. Lumberjacks embroidered the stories to suit themselves and vied with each other in telling them. The tales they told were passed along from one person to another. Other timber areas in Canada and in the United States claimed the hero, and he became a part of their legendary history also. As years passed these legends were written down for all to enjoy.

Vocabulary Setting:

The Sourdough Drive is graded for average to good readers, having 19 new words (four per page. Of these, peavey and yeast are defined in the Little Dictionary; three are proper names; nine will be within the speaking vocabulary of most pupils; leaving three (double-bitted, cookees, rollways) to be gathered from the context which indicates the meanings clearly; and one, sourdough, which the teacher ought perhaps to explain before reading.

Sourdough is the dough from which the lumbermen's bread and biscuits were made. It was usually kept in the 'sourdough keg' which the cook guarded with his life. At the beginning of the season, the cook mixed in the keg three or four cups of flour with salt and water to make a batter. The keg was then placed in the sun for several days to

ferment. When this mixture was sufficiently fermented, the cook added the flour, salt and water needed for the daily supply of bread which the mixture in the keg would leaven. Whenever the cook took dough from the keg, he replaced it with an equal supply of water, flour and salt. The pupils will notice that in the story, in addition to the raising power of the fermentation in the keg, Paul had them add a large quantity of yeast to make the dough still more powerful.

Purpose:

Read to enjoy the story. The passage is suitable for use in testing comprehension and speed. The test should be given before the discussion. Pupils reading at standard speed should complete the reading in five minutes.
The test questions should be answered with books open.

Comprehension and Rate Test:

Write one word, phrase, or short sentence answers:

1. What was Paul Bunyan's occupation? (Logger)
2. Why did men like to work for him? (Because they admired him so much)
3. How did he acquire Babe? (He came upon the ox calf lying in the snow)
4. How did his ox help him? (He carried pieces of the woods to the sawmill)
5. What did the common oxen do with the logs the lumberjacks cut in the woods? (Drew the logs to the water's edge and piled them up in high piles)
6. How did he plan to get the logs to the mill? (He invented the river drive)
7. Name six foods that were prepared for the big drive? (bread, meat, potatoes, beans, doughnuts, pancakes)
8. How were the river-drivers surprised after three weeks' work? (They had come back to their own lumber camp)
9. How did the log-drivers break the jam? (The drivers jumped in and pulled and pushed until the key-log moved out)
10. What river did Paul carve out? (The St. Lawrence River)

Discussion:

Question as to where and when these tales would be told (in camp after the day's work was done). Then build up, briefly, the scene: the big room with its wooden walls, bunks in tiers, big stove, oil-lamps, the men grouped round the stove or on their bunks. Someone plays a mouth organ, someone begins to tell a story. Would all these tales be told by one man? Bring out the point that the men would compete with one another, each trying to tell a more highly exaggerated story than the other. Which is the biggest exaggeration? Which is the funniest? (Hear the men roar with laughter at that one.) What makes this story, the story of the Sourdough Drive, outstanding? (Paul's inventions.) Which of these is the most important? (probably the River Drive.) That is real and must have been invented sometime. Which is the funniest incident in this story: the funniest to look at? the funniest to think about? Which was the cleverest? What big joke was played on the men? Choose a few words to make a character sketch of Paul. Perhaps the teacher will be able to help the pupils to see how Paul differs from a clown, to sense that his bigness was not only physical. He was big also in power of mind and personality and, therefore, in spite of all the absurd exaggerations, dignified.

Increasing Comprehension Skills:

1. **Finding Proof and Writing Statements:**

   Prove that Paul had an inventive mind by describing:

   1. a utensil he invented. (a hot-cake griddle, etc.)
   2. a tool he invented. (a cross-cut saw, etc.)
   3. a plan to spread acre-size pancakes. (roller-skates, two dozen large pails with a hole in each, etc.)
   4. a plan to get logs to the mill. (the river-drivers going down with the logs, etc.)
   5. a plan to float logs overland. (tanks of sour dough, etc.)

   Prove the legendary character of the story by completing these descriptive statements. (also **Effective Language)**

   1. Paul was so tall that (he towered above the trees of the forest.)

2. His footprints were so large that (his footprints filled with water and made lakes.)
3. His beard was so heavy and tough that (he combed it with a fir tree.)
4. Babe was as big for an ox as (Paul was for a man.)
5. The lumberjacks were so broad-chested that (they could fell an ox with a single blow.)
6. The upper row of bunks were so high up that (the men who slept in them had to use balloons to go up to bed and parachutes to come down to breakfast.)
7. Chris was so bow-legged that (the tailor used a circular saw to cut out his pants.)

Increasing Technical Skills:

I. **Use the Prefix 'Mid':**

The prefix *mid* means in the middle of. Write meanings for each of the following words which contain the prefix 'mid'.

mid-day, midnight, midship, mid-way, mid-winter, mid-air.

II. **Pronunciation:**

Pronounce the following words. Tell whether the vowel is long or short. If there is any difficulty review the rules.

task	will	while	fresh	laid
halt	put	gnaw	pin	tote
treat	hole	malt	curb	home
spruce	lone	after	pine	

III. **Syllabication:**

Divide the following words into syllables. Mark the accented syllable. Has the accented syllable the long or short sound. Explain why.

logger, muscle, griddle, syrup, double, bitted, lever, pilot.

IV. **Classify Words:**

Turn to the Word List on Page 454. Write all the words that have to do with lumbering.

Activity:

The class might choose a small incident that they know to be true and try enlarging it, in turn, till it becomes a 'tall tale'.

THE PLAY OF THE PIED PIPER

Background:

The legend of the Pied Piper is so very well known that the pupils may have read the story. Even so, Browning's amusing verse and the play form will give it new interest for them. The Pied Piper is as different from our other legends as possible; it is especially different from Semmerwater and King Arthur in that it is about quite ordinary people living ordinary lives. Yet, passing from mouth to mouth, it too has gathered its touch of magic in the Piper. It is not so old a story as King Arthur, but it is ancient and one of the most interesting things about it is that it shows the people of those olden days so much like those of today. They were busy, greedy, selfish people just as we are but, like us, they loved their children; so there remained still one avenue by which fate could reach them and teach them the needed lesson. The story is a German one and the places mentioned are in Germany.

The teacher might introduce the lesson by questioning to discover if any of the pupils have read the story and can explain the meaning of the word 'pied' (having different colors). Tell them that it is an old and very popular legend which has been turned into clever and amusing verse especially for boys and girls by the great English poet, Robert Browning.

Vocabulary Setting:

The play is graded for average to good readers in word burden, thirty new words (four per page), but the concepts are so simple that the word study and re-readings needed for discussion and interpretation should bring it easily within the range of the poorer readers. In preparation for reading

the play either aloud or silently, the teacher should read over with the class the cast of characters, have the geographical names pronounced, and explain the meaning of 'prologue'. If the class is to read silently, it might be well to have the Little Dictionary words (prologue, vermin, sprats, noddy, dolt, newt, viper, guilder, purgation, recedes, brawny, replenish) looked up and talked over before the reading. This will facilitate both the reading and the discussion.

Reading:

Like all humorous pieces, the Pied Piper is most effective when read aloud well. The teacher, or possibly two or three good readers, might do this while the class listens with books closed. When the fun of the verse and words have been enjoyed and briefly commented upon, the class should read it silently to review the story and note the point of it.

Discussion:

The pupils may be prepared to state and discuss the main thought first (Broken promises get people into trouble). If not, build up the story and characterize the actors. By that time the thought will be obvious. The story falls naturally into the three scenes of the play: (1) The Prologue or Setting; (2) The Bargain Made and Broken; (3) The Piper's Revenge. The discussion should note what part of the action takes place in each scene and plan how to represent it. If it is decided to have rats and children, the whole class will be needed. If the class is small these groups may be imagined as taking their parts offstage, and the actors must plan how to act so as to make this appear. Decide upon one or two characteristics for each speaker to guide the actor, or reader, in his interpretation of the part.

Interpretation:

As well as being great fun to present, either as an acted play, or as a dramatic reading, the play makes excellent speech and oral reading practice. If it is at all possible, the teacher should arrange to have at least part of it prepared and presented.

If it is decided that the interpretation should take the form of oral reading, the play might, if the teacher wishes, be read as a choral, different groups taking the parts. It is

not easy to do this, however, for the timing is difficult. Much practice will be required to produce precision of attack and smooth blending of voices. Teacher and pupils may prefer simple dramatic reading, each member of each group reading a part of the group's speech. In this way each pupil will have only a few lines to read and will be able to practise them carefully. Help each reader to choose the climax of his part and to practise enunciating and phrasing until he can make his voice rise smoothly to his climax. The prologue could be read chorally.

Working out one or two of the following exercises will help the class to prepare the play for presentation.

Increasing Comprehension Exercises:

I. Judge Information and Write a Summary:

Which of the *statements* below would you *judge* may have been true? Write those you believe to be true in paragraph form to make a *Summary.*

1. The town was overrun with rats.
2. The council wanted to be rid of them.
3. There came a man who offered to charm them away.
4. The mayor offered the man gold.
5. The man did free the town of the vermin.
6. The mayor refused to pay the gold.
7. Later a plague which caused the death of many children visited the town.
8. The man charmed away the children.

II. Character Study:

Which of the words listed below describes best, each of the following characters:

1. the Mayor
2. the Pied Piper
3. the lame boy
4. the spokesman

merry, dignified, determined, gay, sad, pompous, pathetic, angry, crafty, colorful, lithe, agile.

5. List the names of the pupils whom you think could act best the parts played by these characters.

III. **Note Detail:**

1. List three things which could be set out in front of the room and two things which might hang on the wall to prepare the stage for Scene II.
2. List five things which would help to make a part of the room look like a street.
3. Name one thing that each of the main characters could wear.

IV. **Follow Directions:**

Draw the stage-plan for Scene II. Print *Right Wing* and *Left Wing* at the sides.

Print *Entrance* for opening from *Left Wing* and *Exit* for opening into *Right Wing*.

Draw a rectangle to the left of Centre Stage, the long side stretching toward the back of the stage. Print *Table* on this rectangle.

Halfway down the long side of the table next to the wing draw a large circle to represent the Mayor. Print *M* inside the centre.

On each side of the large circle draw three smaller circles, and at the far end of the table two more of the same size to represent the Council members.

Opposite the table on the other wing draw two vertical lines to represent the sides of the window out of which the members looked to watch the rats disappear. Between the two vertical lines print *Window*.

In front of the window make line figure drawings to represent the delegation of citizens. Make a larger figure in front of the crowd facing the Mayor to represent the spokesman for the crowd.

Be careful to follow directions exactly. If the teacher so desires, the above might be an exercise in following oral directions, pupils putting in the main features, as dictated, then completing their plan later and checking it with the re-reading of the directions.

Increasing Technical Skills:

I. **Classifying Words:**

Find all the words in the story that have to do with pests or vermin.

Find all the words of abuse or scorn in the story.

II. **Eye Movement and Phrasing:**

Find the following phrases in the story. Try to get the phrase with one glance, then look up and read it without again glancing at the book.

"And even spoiled the women's chats."

"Rouse up, sirs! Give your brains a racking."

"If I can rid your town of rats
Will you give me a thousand guilders?"

"Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers."

"A wondrous portal opened wide
As if a cavern were suddenly hollowed,
The piper advances, the children follow."

Activities:

I. The pupils would enjoy hearing another famous poem by this poet read aloud, if the teacher had time to read it to them: The Ride From Ghent to Aix.

THE BROKEN NOTE

This informational passage about the legend of the Broken Note tells its own story, but the teacher might like to introduce it by telling the pupils a little about its hero, the Trumpeter of Krakow. His story is told in a book of that name by Eric Kelly, the author of this story. The book was a Newbery prize (a prize given for the best children's book of the year) a few years ago. In the book the author tells of the old city of Krakow in Poland with its ancient cathedral from whose tower the trumpeters sound the hymn, the Heynal, every hour of the day and night. The story tells of the sack of the city by the Tartars, and the heroism of the boy trumpeter who died at his post, even as he sounded the hymn.

Have Poland, Krakow and Samarkand located on the map. Show how Poland is hemmed in on all sides by more powerful nations and explain that her people have always had to be on the defensive, against the Tartars in early days, against other enemies today. They are a deeply religious and an intensely patriotic people from among whom much great music and many great musicians have come. The pupils might also be asked to listen to the bars of music played or sung and to note the sudden break in the melody. Is it a sad, happy, or triumphant tune? Study the picture. Do the two cathedrals belong to the same country? Is the soldier the trumpeter of old? How do you know?

Vocabulary Setting:

The Broken Note is the challenge piece for the good readers in this chapter; it has 17 new words (5.6 per page). Concepts and sentence structure, too, are a little more difficult than in the earlier selections. The new words are not difficult ones. The Little Dictionary words (typifies, sequel, mosque) with all the others might be picked up from the context. The proper names are the only real difficulty. They should be pronounced either in preparation for the reading, or as part of the discussion.

Reading:

Read silently to find out what the Heynal was, why it was played and why a soldier in Khaki is shown playing it in the picture.

Discussion:

Discuss the answers to the purpose questions. Help the pupils to see that the passage contains two stories, a very old one and its sequel, a modern one. What is a sequel? What is the sequel to the first story? How did the Polish soldiers happen to be in Samarkand? What had the people of Samarkand been worried about during all the centuries? Why had the curse fallen upon their land? What is a church called in that land? How did the soldiers remove the curse. Is it true that things done by people 700 years ago could influence our lives today? (Yes. The birth of Christ, his life and the church he founded which plays so important a part in our lives today would illustrate the point.) Do you think

that this legend has much or little of truth in it? (a great deal, probably) What does it tell us about what our ancestors had learned to admire and remember? (Cruelty brings fear and remorse; faithfulness and loyalty are remembered.)

Increasing Comprehension Skills:

I. **Relevant and Irrelevant:**

Find and read the part of the story that explains:

1. what the Heynal is.
2. why the people of Samarkand felt that they were under a curse.
3. why they believed the curse had been put upon them.
4. the only way they thought it could be removed.
5. why Polish trumpeters happened to be in Samarkand.
6. how the Polish trumpeters were received by the people of Samarkand.

II. **Drawing Conclusions:**

After the request of the priest was granted by the Polish trumpeters, we may conclude that:

(a) the curse was removed

(b) the curse still remained

*(c) the people were no longer troubled.

Increasing Technical Skills:

I. **Use of the Suffix 'fy':**

The suffix *fy* means to make, or form into, or cause, e.g. Classify means to make, or form into a class. You classify your stamps. Form meanings for: typify, mystify, horrify, beautify.

II. **Identify Root Words:**

With the following sentences on the blackboard, help the pupils to see that history is the root word and the others derived from it.

1. We read the history of a Polish hymn.
2. Historians discover such stories for us.
3. Are you interested in historical facts.

With each of the following groups of words help the pupils to identify the root word and to use them in sentences.

descend	tell	prosper
descending	retell	prosperity
descendants	foretell	prosperous

III. **Countries and Peoples:**

The suffix *ish* added to the name of a country makes a word that describes the people of that country. Have them write these describing words in their Reading Activity Books.

Country	*People*
Poland	*Polish*
England	
Scotland	
Ireland	
Sweden	
Denmark	
Finland	

Activity:

Most of the book, *The Trumpeter of Krakow,* is about a second boy who lived 200 years after the first. He fled with his father to the old city, carrying an historic jewel. They were followed by thieves and the story of how they escaped and how the boy became one of the trumpeters is an exciting one. The class would enjoy it read aloud.

THE LEGENDS OF KING ARTHUR

Background:

The stories and poems about King Arthur have been chosen and arranged to give a very brief account of the life of the famous legendary king. The stories have been adapted with as little change as possible from Sir Thomas Mallory, and the poetry chosen from Tennyson's *Idylls of the King.*

The story of Arthur is a true legend. Arthur was king of a tribe of ancient Britons who lived, it is believed, about the sixth century A.D. Most of the stories about him, that have come down to us, originated in Wales, but Arthur himself seems to have reigned, and fought his great battles against the oncoming Saxon hordes in Scotland. That he did live and, with his knights about him, fight for his country, and that he was a great and noble prince, is generally admitted by historians. His exploits were first celebrated in poem and song by the Welsh bards. Later, with many added stories of miracle and magic, they were gathered together and retold by different ancient writers, chief among whom was Geoffrey of Monmouth who added Merlin and his magic to the Arthur story. In the middle ages, hundreds of 'romances' based on the Arthur legend were popular in all the countries of Western Europe. In the 1400's, they were brought back to Britain, collected and translated by Sir Thomas Mallory in a book called *Le Morte d'Arthur* (The Death of Arthur) which was printed by Caxton and has ever since been the recognized 'story of Arthur'.

Once printed, the incidents of a legend remain more or less fixed, and though there are now dozens of 'lives' of King Arthur, they all tell pretty much the same story. Mallory's, and most of the other accounts of Arthur, include the life stories of his most famous knights, the men who went about, and in his name slew dragons, rescued maidens, helped the poor and punished the wicked. For the Proud Procession collection we have chosen the five most famous of the stories about King Arthur, hoping that interest in them will lead the boys and girls of Grade Six to read the full story of the great King and his Knights of the Round Table in one of the simple editions provided by public, and school libraries.

Throughout the centuries since the Welsh singers first told of his valiant deeds, several poets have tried to turn

Arthur's story into verse, but nothing finished or worthy appeared until Tennyson's *Idylls of the King* was published in 1859. Tennyson attempted to make Arthur a kind of prototype of the Christ. His poem was not altogether successful and was never completed, but it contains a great deal of very beautiful poetry. A few passages, illustrative of the stories, and which have been used successfully as chorals with Grades Five and Six, have been included with the stories from Mallory.

An attempt has been made to keep something of the beautiful rhythm of Mallory's prose so that the sentences are not always modern in their structure, but the word burden is very light and it is hoped that even the poorer readers will be able to read the stories with pleasure. If the teacher wishes to give full value to the rhythm, she may wish to read the stories aloud first while the pupils listen. After that they should read them silently to enjoy the incidents and study the characters in preparation for the discussion. The reading may be done, one story or poem at a time, read and discussed. Or, as the prose passages are easy reading, the teacher may wish to use them all together as an informal test of the pupils' ability to read and recall a longer passage. So as not to interrupt the story and weaken its effect, all the element drill exercises for this story have been placed at the end of it.

The teacher will probably wish to introduce the reading by telling the pupils something about King Arthur: that his story is a true legend, probably the most famous one in the world; that he was a real person, a noble king and great fighter; then when the Vikings of Scandinavia and the pagan Saxons of Germany attacked Britain, he drove them off; that afterwards he conquered his own robber lords and ruled his people justly; that he organized the famous Knights of the Round Table, whom he trained to travel about the country, fighting with giants, destroying dragons, punishing evil knights, and seeing that right and justice was done to all.

THE COMING OF ARTHUR

As a background to this first story, the teacher might tell the pupils that it describes the birth of King Arthur. Have them note the title of the story and particularly the word

'coming'. Suggest that the story will show why it is called The Coming instead of the Birth of Arthur. She might tell them that, in those days, Britain was divided into many small kingdoms ruled by petty kings who fought continually against one another, making the lives of the common people very hard and dangerous. Uther Pendragon was the name of one of these kings. He was cleverer and stronger than the others and gradually managed to conquer all his rivals and unite their holdings into a larger kingdom in which he kept peace. He had no son and he knew that if he died without an heir, his kingdom would fall apart and all his good work be undone. So he appealed to the magician, Merlin, to get him a son. The story tells how Merlin did it?

There are no Little Dictionary words in this passage. It is suggested that the teacher should read at least this first prose passage aloud so that the pupils may get not only the story and the atmosphere of mystery and danger, but also the musical effect of the prose rhythm. Afterwards the pupils might re-read the passage silently in preparation for the discussion.

In discussion help the pupils to feel the atmosphere of mystery and danger. Build up a mental picture of the scene: the background of tall cliffs; the great waves pounding on the beach; the two lonely figures waiting in the midst of the roaring of wind and wave. After they have made their own simple picture, she could enlarge, enrich and emphasize it for them by reading Tennyson's description of the scene:

> It seemed in heaven, a ship, the shape thereof
> A dragon wind'd, and all from stem to stern
> Bright with a shining people on her decks
> And gone as soon as seen. And then the two
> Dropt to the cove, and watched the great sea fall
> Wave after wave, each mightier than the last,
> Till last a ninth one, gathering half the deep
> And full of voices, slowly rose and plunged
> Roaring, and all the wave was in a flame:
> And down the wave and in the flame was borne
> A naked babe, and rode to Merlin's feet.

Talk over how the baby came there? Is there magic in a ninth wave? (It is true that the ninth wave is usually larger

than the others?) Was the child cast up from some wrecked ship, or was Merlin using his magic power? How does it help the story to bring magic into it at the beginning? Why was the baby clad in cloth of gold? What do the secrecy, the beggar, the disguise add to the story? But there was a reason for it all. Why was it that the baby could not be taken openly to the home of Sir Ector? (The enemies of Uther Pendragon would have seized and perhaps killed him.) Question to discover whether the pupils have gathered from the context the meanings of such words as: jeopardy, pavilion, sworn, in the story. Choose other words that build up the effect of mystery and danger.

THE SWORD IN THE STONE

Mystery and danger haunt the incident of the Sword in the Stone: the confusion of the fighting lords; the Archbishop's prayer for a sign; the sudden appearance of the stone with the sword in it; the fear and anger of the competing lords. Into this strange scene comes the boy, Arthur, young, healthy, human, loving his parents, proud of his brother, as natural as a boy could be. But the mystery and fear close round him again as Sir Ector and Sir Kay kneel before him and he is told that he is none of their blood but a king.

Explain to the pupils that the mysterious babe of the first story was named Arthur and that he remained safely unknown until his teens, in the home of Sir Ector and his wife who took good care of him and brought him up well. By this time all had happened as Uther Pendragon had feared. The petty kings were tearing the land to pieces with their quarrels. Each one wished to be king in Uther's place and no one would give place to another. The fighting grew so bitter that it seemed the only way it could be settled was by some supernatural sign from God Himself. By this time Arthur was old enough to go to the jousts with Sir Ector and his son, Sir Kay. The only Little Dictionary words in this story are joust and tournament. To explain them, the teacher might give a brief account of how a joust was carried on.

The lists, as they were called, were laid out in a level

meadow with the tents and pavilions of the knights at each end and the stands for the spectators on each side. The knights wore steel, or chain armour covering most of their bodies (see picture, page 87). The horses, also, often wore protective armor. With the reins of his horse in one hand and his long lance, or his sword in the other, the opposing knights left each his own end of the lists at the same moment and galloped towards each other. They met with a shock and each tried to unhorse, or wound the other. The contests were sometimes between pairs of knights; at other times bands of knights contended with each other. The winners rode round the lists and received a prize from the lady whose favor they wore, or from the most important lady present. It was good, but dangerous sport. It was to such a joust that Sir Kay was riding in the story.

The teacher may wish again to read the story aloud to make sure of giving it the right atmosphere and of bringing out the rhythm. Or she might have it read silently as a test of the pupils' ability to get the meaning well from sentences with simple, but sometimes unusual constructions.

In discussion review the incidents of the story. Note who it was that begged for the sign. Was this to be magic, or a real sign from God? Help the pupils to feel the wonder and fear of the swift answer to their prayer. Would the contest suggested enable God to show whom He wished to be king? (Yes, for note that the writing promises success not to strength or skill but to whomsoever God allows to take the sword.) Why did the Archbishop set a guard about the stone? Did he really need to do that? Would Arthur be among those trying to pull out the sword? How did it happen that he did take it? How did he feel about it? Why? How would you feel if you learned suddenly that your father, mother and brother were really no relation to you, and must kneel before you because you were a king? Note that Arthur felt just as you would feel. Build up brief character sketches of Arthur, Sir Ector and Sir Kay by choosing words to describe them.

As an interpretation of this story the pupils might read orally the conversation on pp. 89, 90. Or the teacher might

read aloud to them Tennyson's description of the Crowning of Arthur:

> This year, when Merlin (for his hour had come)
> Brought Arthur forth, and set him in the hall,
> Proclaiming, 'Here is Uther's heir, your king,'
> A hundred voices cried, 'Away with him!
> No king of ours.' . . . . . Yet Merlin through his craft
> And while the people clamored for a king
> Had Arthur crowned: . . . . . the savage yells
> Of Uther's peerage died, and Arthur sat
> Crowned on the dais, and his warriors cried
> 'Be thou the King and we will work thy will.'

HOW ARTHUR GOT EXCALIBUR

Introduce this story by explaining that although Arthur had been crowned and was able to gather the people and some of the lords round his banner, many of the small kings refused to accept him and he had a long hard fight before he overcame them and brought peace to the country. To help him in his fight Merlin came again to his side and the mystery and danger stand back as he obeys the Lady of the Lake and from the hand in the water takes the splendid sword, Excalibur, that is to serve him well as long as he lives. But what does the writing mean 'Take me' and again 'Cast me away'? And why do we shiver at the Lady's word: 'I will ask my gift when I see my time'?

As it has been possible to keep the original words almost exactly in this short passage, the rhythm is particularly noticeable. To make sure that it is heard and enjoyed, the teacher should read this story aloud while the pupils listen with books closed. Afterwards they should read it silently in preparation for the discussion.

In discussion again help to strengthen the atmosphere of mystery by having the pupils study the picture and try to imagine the two lone figures beside the mountain tarn on the bleak, desolate moor; the arm holding the dazzling sword; the approach of the damsel and the brilliance surrounding the figures as the sword is given into Arthur's hands and flashes in the air. She might explain that this

small mountain tarn is called today, Dosemary Pool. If you were to visit this historic spot in the West of England, the place where the traditional receiving of the sword took place, you would be impressed by its weird beauty and grandeur. There are several later legends connected with Dosemary Pool, one of the best known being that of Tregeagle, the unjust stewart. The story goes that as a punishment for his cruelty he was ordered to bail the water out of the pool with a limpet shell in which there was a large hole. The pool is fed by invisible springs and is never dry. If he ceased bailing for one moment, the devil, he believed, would take his soul to everlasting torment. It is said that on windy nights his voice may still be heard, wailing over the pool as he sets about his endless task.

Question as to what part Merlin played in the mysterious incident of the sword. How is it shown in the story that Merlin had a watchful, guiding influence over Arthur's life? Which sentence is frightening? What prediction might have been made after the words spoken by the damsel? Was Arthur wise to promise *any* gift?

To enhance the effect of the story and complete the lesson, the teacher should read Tennyson's description of the sword (p. 92) while the pupils follow with their eyes and try to imagine the richness and beauty of the weapon. Discuss the strange words written on it. How do they add to the effect of mystery? Do they seem to be connected with the gift the damsel is to ask? We shall see.

As an interpretation of the story, the pupils might read the verse chorally, speaking the phrases carefully, with good pauses between. Try to have them change the pace and tone of the voice as required and by hushing them to give a marked effect of mystery in the last three lines.

THE ROUND TABLE

This part of the legend may be introduced by asking about different Orders of which the children know and the purpose of them: The Order of Boy Scouts, the Girl Guides, the Order of the British Empire. The Round Table was an Order of Knights formed by King Arthur. They met about a Round Table to hold their conferences. In the founding of the Order the king ordained that the seats of the knights

should be high alike, their service equal and that none should be before or after his fellows. The "sees" or seats at the table were named. One of these could not be occupied by anyone who was not pure without having harm come to him.

It was a *Table of Loyalty* for upon it each year the knights renewed their vows.

It was a *Table of Unity* and *Fellowship* for no knight was allowed to injure or harm in any way another knight; on the contrary each had to help and support the other when need arose.

It was a *Table of Service* for from it the knights went out into the world to redress wrongs and help the distressed.

The Round Table therefore stood as a symbol of *God, King, Fellowship* and *Service.*

The prose passage might be read silently to find out how Arthur came into possession of the Round Table, and how a mystery shadowed him even in his marriage.

When the pupils have talked over Arthur's choice of a wife, noting the meaning of the words 'valiant' and 'fairest', and Merlin's threat, they might discuss the Round Table itself, where it came from? Why Arthur would be particularly glad to receive it as a wedding present and what idea it put into his mind? (the formation of the order of knights to help him keep his people good, happy and at peace.) The pupils might tell what they know of the duties of Arthur's knights after the famous order was formed.

Their three main duties were to love and fear God, to be loyal to their king, and to do unto their fellow-men as they would be done by. In the defence of their king, and as they rode about the world to redress wrongs, they were often called upon to help and support one another. It was necessary that they keep themselves fit, their weapons in good condition, and that they wield them well. Note that the threatened 'trouble and sorrow' are forgotten as the bride and her attendants rode gaily down to Camelot, Arthur's capital city.

The trouble and sorrow are forgotten, too, in the thrilling song of the knights at the wedding, though the mystery is suggested in the 'secret word'. The song makes a magnificent choral, in which the pupils can let their voices go and

shout to their hearts' content. The teacher may feel that she hardly needs to read it aloud first, the feelings of loyalty, pride, and triumph shout from the cold print; the pupils can hardly fail to catch them even reading silently. Discuss the choral with them: the general effect they wish to produce; the feelings they have to express. Practise saying the exciting phrases, trying to get the right tone and pace for each. Choose the climax words in the lines and stanza climax carefully and practise reciting each verse working up to it. Note the phrases that carry the mystery: 'God hath told the king a secret word'; and 'if thou diest'. Use hushed voices for these and then let the battle axes clang, and the triumphant shouting ring out in: 'Let the king reign'.

THE DEATH OF ARTHUR

There was much evil abroad in the land, but King Arthur ordered that any man or woman who was oppressed could come to Camelot and demand a champion to fight for him and to put right his wrong. The knights of the Round Table rode through the country helping the king to keep peace and to defend poor people against cruel overlords. Many wrongs were righted and Britain became a safer and a happier country.

Then one day, to the gathered knights, came the vision of the Holy Grail, sent, perhaps, to test them: should they seek the holy relic, each striving for his own glory, or should they sacrifice each his own good for the good of the community? The knights failed in that test. Making an unconsidered vow, they left the post of duty and wandered forth, seeking the personal honor of the vision of the Grail. So for the time being, evil triumphed; King Arthur's good work was undone and he came to his death.

Introduce the last story by telling the pupils about the work of the king and his knights during their lives as mentioned above, and ask them to read to find out what gift the damsel, the Lady of the Lake, asked of the King. (His life and the return of Excalibur to its owner.) The class might read the story silently, but the teacher should read the poetry, The Return of the Sword, aloud.

In discussion, have the pupils recall the scene and conditions of Arthur's receiving Excalibur. Note the King's great

endeavor to use the sword worthily for the conquest of evil and the good of his people. Discuss the cause of his failure. Bring out clearly the moral of the story: that to build a safe, good and happy community, each member of it must put the good of the community first and his own good last. This is the discipline of democracy. It is interesting to find that our forefathers had discovered that all those centuries ago. Grade Six pupils are old enough to understand that we have not all learned to do that yet, that while many people, like our soldiers, put the good of the community first, many others, and among them many boys and girls, put their own pleasure and good first. The pupils could illustrate this by simple examples from their own lives. Returning to the story, help the pupils to picture the last scene: in it we return to the mountain lake where the sword was received. The damsel is gone, but the mysterious arm appears again, this time not to give, but to claim its own; and the king, accompanied by the three mourning queens, is carried away to be seen no more. Tradition says that he returned to Avalon, a valley and castle, like Semmerwater, deep drowned beneath the sea off the south west coast of England. There Arthur sleeps. Will he ever waken and return? Who knows?

Conclude the group of stories by re-reading aloud Tennyson's beautiful description of the Return of Excalibur. Help the children to visualize the roughness of Bedivere's way down the ridges, the sharpness of the rocks heard in the alliteration of r's (rode Sir Bedivere and ran); the lightness of his feet heard in the contrasting run of l's (leaping down the ridges lightly plunged, etc.) After that craggy, broken, hasty descent we come suddenly out upon the shining levels of the lake, still beneath the splendor of the moon. Help them to feel the calmness, the splendor, the mounting solemnity in the lovely vowel harmony of the lines beginning 'The Great Brand'. The feeling mounts and quickens through the long, five-line cadence, to fall as swiftly, as finally, as the sword in: 'so flashed and fell the brand Excalibur'. The consonant music returns, hushed and solemn, mysteriously prophetic, at first sharp with dread, then broadening slowly down into the calm of the completed tragedy. The goodness and the greatness has been withdrawn from a world not yet able to understand it.

The lines are magnificent poetry and should be interpreted by a unison choral, for learning to speak them carefully, gravely and with feeling mounting to the great climax and fall will fix the music in the children's minds, while increasing pleasure and understanding will come with repetition.

Interpretation of the Group of Stories:

If the children have been thrilled by the reading, and the discussion has been kept serious and wondering, the teacher may feel that it would be well to leave it at that. But the great story was made for pageantry and if the class has caught the mood, the effect would be strengthened by interpreting the group of stories in a series of pictures to make up a pageant, with a chorus to speak the poems illustrating the scenes. The scenes are not difficult to arrange, but they should be planned carefully and done in as dignified a way as possible. The Excalibur verse is perhaps best done as a solo reading or recitation, but the Song of the Knights should be rolled out by a full chorus and The Return of Excalibur in unison choral as suggested above. If a tableau of scenes from the stories is arranged as a conclusion to the chapter, one or more of them might be used again in the term pageant suggested on page 309.

Increasing Comprehension Skills:

I. **Main Points and Sub-Points:** (Relevant and Irrelevant) Match the statement with the Title by spacing the Titles, then writing the number of the statement below the Title.

Titles	*Statements*
I. The Coming of Arthur	1. Three queens received the king in great mourning.
2 4 5	2. Merlin and Uther waited while nine great waves rolled up on the beach.
	3. Arthur commanded the knight to take him to the water's edge.

II. The Sword in the Stone

6

7

10

III. How Arthur got Excalibur

8

11

IV. The Round Table

9

12

V. The Death of Arthur

3

1

4. Two noble leaders of the court delivered the baby to Merlin.
5. Merlin bore the boy to Sir Ector who christened him Arthur.
6. The sword bore the words: "Whoso pulleth out the sword is rightwise born king of England".
7. None but Arthur could stir or move it.
8. "If you give me a gift when I ask it of you, the sword shall be yours," said the Lady of the Lake.
9. So they rode gaily by water and by land until they came to Camelot.
10. Sir Ector and his son kneeled before young Arthur.
11. King Arthur took it by the handle and the hand vanished in the water.
12. So Leodegrance delivered his daughter to Merlin and the Round Table with a hundred knights.

II. **Making Inferences:**

What four reasons can you give for the breaking up of the famous Order of the Round Table?

III. **Story Appreciation:** (Main Points and Conclusions)

Which eventful happenings in the story were brought about by the magician?

Why is his name not mentioned in the final story of Arthur's death?

IV. **Creative Expression:**

Try picturing in color the mysterious happenings described in these stories. They will serve as a good background for the pageantry suggested in the Introduction or they may be used to help the story-teller as he reads and recites.

V. **Effective Language:**

Write the Titles of the verses in the story and under each write the two descriptive phrases you think the most beautiful.

Increasing Technical Skills:

I. **Diacritical Skills:** (diacritical markings)

Review the diacritical markings for the long and short vowels in unaccented syllables.

Now show the diacritical marking for the vowel *a* as in ask: ȧsk.

See how many words the pupils can discover containing this sound. Some of these might be:

ȧsk bȧsk mȧsk grȧss grȧsp.

The pupils will note that this sound is accented in all these words.

II. **Atmosphere Words:**

Find as many words as you can in the Stories of Arthur that make you feel that they happened very long ago. Some of these may be: therein, rightwise, whoso?, I will well, wherefore?, where got you?, how got you?, that I will do, why kneel you to me?, I am most beholden, I shall not fail you, etc.

III. **Distinguish Between Words Similar in Form:**

Place the following word groups on the blackboard and have the pupils write the word from each pair that fits correctly into the sentence read by the teacher.

(1) united untied	(2) convent concert	(3) played prayed
(4) mourning morning	(5) wonder wander	(6) aboard abroad

1. King Arthur united the people of Britain.
2. Did your class give a concert?
3. The knights prayed to God.
4. There was great mourning when the king died.
5. The knights wandered away in search of the Holy Grail.
6. Wickedness was abroad in the land.

IV. **Selecting Suitable Meanings:**

Select the correct meanings of fair from the following definitions to fit into the phrases from the story listed below.

1. Definitions:

   (a) handsome, beautiful; (b) blond; (c) clean or spotless; (d) fine, not cloudy; (e) just; (f) clear; (g) in a courteous manner.

   Phrases:

   (1) fair water; (2) so fair a palace; (3) fair a sword; (4) speak fair to her; (5) She is one of the fairest ladies alive.

2. Select the most suitable meaning of the word *mere* in "drew him under in the mere".

   (a) a shallow lake or pool; (b) a marsh; (c) a strip of grass; (d) a boundary; (e) no more than; (f) the edge of the sea.

3. Select the most suitable meaning of *brand* in "The great brand made lightnings in the splendor of the moon".

   (a) a burnt or charred piece of wood; (b) a trade mark; (c) a sword; (d) to mark with a hot iron.

Chapter Three

WORKING TOGETHER

The theme of this chapter, 'working together' which is the literal meaning of the word cooperation, is well illustrated in the fables: The Bundle of Stocks and The Quail. The moral of the first is 'in union is strength' and of the second 'divide and conquer'. Together they present two sides of the most talked of truth of our day.

Early communities of men were closely knit units for only as such could they hope to survive. Our Canadian Indians are still grouped in close family and tribal units which share more or less equally in the rights and fortunes of the tribal lands and hunting grounds. The Pygmies of Africa still live by the principle 'each for all and all for each'. In early days when the population of the world was small there was wide living space for all; peoples could keep apart and live each as they wished without interfering with their neighbors. As the population increased, the nations began to get in one another's way and they warred against each other. Even so, until recently they could set boundaries to their living space and live to themselves, keeping within it.

Today, the rapid increase of population, the radio and the airplane, and modern weapons of destruction, make the world very small and dangerous, that unless boys and girls, men and women, and nations learn to work together they cannot survive. Explain something of this to the pupils and point out to them that the will and power to cooperate must be acquired by practice as other habits are acquired.

Talk over with them their own cooperative efforts on teams in different sports, in preparing the Christmas concert, in enterprises. Bring out the points that in all such community projects success depends on how well all work together, that the garage, the elevator, the machine company, the railway in rural districts; the stores and factories in towns; schools, churches, governments everywhere are all run by groups of people who must work together if they are

to make a success of their jobs. By question help the pupils themselves to tell a little about how the explorers and early settlers worked to build Canada; how scientists, aviators, prospectors, trappers, miners and the Mounted Police are working today to open up our great north country; how older people are working together everywhere in Canada and the world today, and how the boys and girls of Grade Six will soon be grown up and it will then be their turn to work together. Point out that that is, perhaps, the most important reason why we have games and projects and social affairs in school, so that boys and girls may learn how to work together. The pupils will be able to recall also how people worked together in some of the stories they have already read in this reader.

Finally study the frontispiece picture which shows workers of different nationalities, in different fields of endeavor, working together. Have them try to tell what kind of work each is doing. They might try to make up a little story, weaving all the men in the picture into it. If so, the girls of the class should reply with a story showing how women and girls work together.

STABLE TALK:

The title page of the chapter shows birds sharing their work; the frontispiece pictures men, farmers and scientists, working together to produce more and better food for the world. The poem, with its picture, honors the horse. In spite of tractors and combines, he still does a large and important part of the farm work of Canada. It is fair that he, representing the domestic animals, should have his share of the credit for the well-fed and comfortable lives of Canadians.

When the pupils have noted these points and others that occur to them and the teacher, and read the poem silently, they will be ready to suggest another name for the piece. It might have been called "A Rainy Day", or "The Holiday". Why would these names have been less accurate and less interesting than "Stable Talk"? Study the picture to discover how the horses felt about this day. (They are obviously relaxed, resting and enjoying it.) The picture tells us also something about their master. (He was a good one, for the

horses are in a loose box and have plenty of hay within reach.) The pupils might now read the poem again to find out what the horses are thinking. Did they stop work the minute the rain began? Would the harrow full of sod pieces be easy to pull? Evidently they finished their furrow and now feel entitled to rest. Stanza two tells us how a horse likes to rest; country boys and girls will know whether or not the poet has told truly how a horse rests. Stanza three gives us a last point upon horse character — and human character too. After a holiday, every healthy animal and person is eager to return to work.

The poem might be interpreted by having a pupil put these—and other—points together to make a character sketch of the horse for the class. Or the poem lends itself to solo reading. It makes good practice reading for it needs correct breathing, a thoughtful tone and pace, and a careful choice of the words to be emphasized. Different pupils might read it, each giving his own interpretation of the piece.

THE BUNDLE OF STICKS

THE QUAIL

Background:

These two short stories are fables. A fable is a story that is made up to teach a lesson. Fables are very often about animals. The author makes the animals talk and uses their conversation as well as their actions to present his moral. Aesop, the author of The Bundle of Sticks, was a Greek who lived many hundreds of years ago. He is believed to have been a slave for at least part of his life. Aesop is a legendary person. It is not known whether all the fables in the book, *Aesop's Fables*, were really written by him. It is probable that some of them were stories told by others and later added to Aesop's collection, because he was a famous and popular writer in the great days of Rome.

The Quail is a fable well known in India. The Hindus, like other Asiatic peoples, are great story-tellers and are particularly good at making up fables; they have a great many good ones in their literature. As they do not eat much

meat, partly because they hold the cow to be sacred and partly because most of the people are too poor to buy meat, they depend greatly upon fowl and wild birds. They are great bird fanciers and some of their best fables are about them. This is one of their best.

Vocabulary Setting:

There are no Little Dictionary words in either of these pieces and the six other new words will easily be picked up from the context.

Purpose:

Read to enjoy these fables and to discover what lessons the authors wish to teach.

Discussion:

Check first with the class the fact that the stories are fables by noting that they have the characteristics of a fable: They are short; about animals (Is that true in the Bundle of Sticks?); the animals talk; the stories each teach a lesson. Discuss the lesson taught by each story and try to get the pupils to express each in a short sentence. Help the pupils to see that the two morals are opposite statements of the same truth. Are the stories good ones? Ask the class to tell the things they like best about them.

Increasing Comprehension Skills:

1. *Make a Summary of the Story* by filling in the blanks. A fowler in .....(1)..... complained that he .....(2)..... because .....(3)..... and .....(4)..... A few days later one of the quails started a .....(5)..... by accidentally .....(6)..... while they were .....(7)..... The offender apologized but the other failed to be .....(8)..... Soon the others in the flock joined in .....(9)..... Then the fowler saw his .....(10)..... He .....(11)..... and cast his net over those who had .....(12)..... They continued .....(13)..... and .....(14)..... and did not .....(15)..... But the wise quail .....(16)..... and .....(17)..... for he knew that .....(18).....

Answers:

1. India
2. he could never catch any quails
3. the birds all worked together instead of quarrelling
4. helped one another
5. quarrel
6. treading on another's head
7. feeding
8. reconciled
9. the dispute
10. chance
11. imitated the cry of the quail
12. come together
13. boasting
14. quarrelling
15. left the net
16. gathered his friends together
17. flew away
18. quarrels are the root of misfortune.

III. **Figurative Language:**

State in your own words: Quarrels *are the root of* misfortune.

Write another moral using the phrase: *the root of* (Money *is the root of* all evil.)

Increasing Technical Skills:

I. **Phonetic Spelling:**

The phonogram *qu* is repreesnted in dictionaries by the letters *kw*. Write the following words in their correct form. Keep in mind your rules for the long and short vowel sounds.

kwāl, kwĭk, kwēn, kwōt, kwĭlt, kwĭp, kwĭt, kwīt, kwȧm, kwōrt.

II. **Prefix 'Mis':**

The prefix *mis* means amiss, bad or wrong. Keeping this in mind write acceptable definitions for the following words:

misfortune, misbehave, misjudge, misled, mistake.

IV. **Sound of 'a' with 'l' or 'w':**

In syllables or words containing only the one vowel *a* followed by *l* or *w*, the *a usually* has neither the long or

the short sound. Select the words from the following list that have the sound of *a*:

salt	raw	balk	tatler	water
gnaw	tall	shall	ladder	soft
after	tallow	saw	talk	naughty
pale	pall	trawl	walk	

Activities:

I. The pupils might enjoy making up fables about animals they know well. When they have written them, they should read them to the class which should discuss them to discover whether or not they have all the points of a fable and are good stories.

II. The class would enjoy reading some of the other fables of Aesop.

HOW SCIENTISTS DEVELOPED CANADIAN WHEAT

Background:

Fourteen times in the last 25 years, a Canadian has been judged North American Wheat King at Chicago; and every year but one, since it was developed in 1929, the winning wheat has been Reward, a variety developed by Canadian scientists. These Canadians have never worked alone. They have used wheat from different parts of the world for their experiments and have pooled their findings with scientists from many countries. Scientists of all countries share their problems and their findings for the benefit of all. Theirs is a work that goes on and on, for new problems are constantly arising.

Some of the pupils may have passed experimental plots and seen heads of grain wearing little cellophane hoods. If so they will probably know that these are heads that have been selected for experimentation, and hooded to prevent pollination from other heads. When scientists are making these experiments they use thousands and thousands of samples. They often meet with failure, but they keep on working until they achieve results such as you find in the first paragraph of this introduction, and in the story.

The picture shows an agricultural scientist at work in a field of wheat. He is examining a head of grain. In the course of his work he will examine thousands of such heads and make notes of his findings in the notebooks which you see in his pocket.

In introducing this story the teacher might call attention to the importance of Canada's yearly wheat crop for home needs, and for export to feed the millions in over-inhabited countries; to the superiority of wheat over other grains in the making of bread; and to the requirements for healthy growth of the wheat plant: good soil, moisture to sprout the wheat, a sufficiently long growing season, sunshine to ripen the grain and freedom from pests.

Question as to which of these requirements the prairies lack? Explain how the disease, rust, plagues the wheat grower. If possible show specimens or pictures of rust-infected wheat. What were the two problems for which wheat growers had to find answers? Have these two problems stated. Note that they were problems which no man could solve by himself.

Vocabulary Setting:

This selection is a challenge in word burden for the good readers with 29 new words (5.8 per page); they may be allowed to read it without preparation leaving the new words to be checked in the discussion. Average and poorer readers might be tested on the new word list, page 455, and those with which they are not familiar discussed. The seven proper names are common ones. Scientist and developed will be discussed with the title; civilized, efficient, smut, hazards, resistance, will be discussed in the context; duly, bannock, cross-bred, spores, barberry should be made clear either before the reading, or in the discussion (bannock, an unleavened cake baked on top of the stove, cross-bred, different strains bred together! spores, the equivalent of seeds on non-flowering plants; barberry, a shrub with prickly leaves and berries that turn red in the fall; duly, properly).

Purpose:

Read to find out the advantage to the farmers of the discovery of Marquis wheat, and to appreciate the number of people needed to combat rust.

Discussion:

Talk over with the pupils the hazards of wheat-growing during pioneer days in Western Canada. Have them give a resumé in a few sentences of the work done to overcome these hazards. What was Dr. Saunders' contribution? How extensive has been the loss from rust? What would that loss mean in dollars and cents at present prices? Is the financial loss the only one when there is a hungry world to be fed? Why is the barberry bush important in the elimination of rust? Was the disease conquered with one try? What were some of the jobs the scientists had to do? What are some of the hard things about their work? What are some of the gratifying things? Enumerate some of the important qualities that a variety of wheat has to have to be of value as a food? When you eat your sandwich at lunch time think of all the people who have cooperated to make it so delicious. Impress upon the pupils that they can cooperate in the fight against rust by helping in the destruction of the barberry plant.

Increasing Comprehension Skills:

I. **Gather General Significance:**

Complete these statements to tell what each did to help solve either of the two problems:

(1) To produce an early-maturing wheat:
(2) To conquer the rust pest.

1. The friend in Scotland (sent seed wheat that had been grown in Northern Europe where the climate is not unlike our Canadian climate)
2. David Fife (produced Red Fife, which ripened early and usually escaped the frosts of Ontario)
3. The prairie farmers (tried out Red Fife and asked for a variety which would ripen ten days earlier)
4. Dr. William Saunders (experimented to develop a 10-day earlier ripening wheat, developing in all 58 different varieties)
5. Dr. Saunders' sons (helped their father in his experimental work)

6. Charles Saunders (took over the work of wheat breeding, tested the various strains and discovered the Marquis wheat which ripened 10 days earlier)
7. The scientists of the United States and Canada together (worked to get rid of the rust pest)
8. American scientists by themselves (developed Thatcher wheat, a rust resistant variety)
9. The Canadians at Winnipeg (developed Renown, another rust-resistant variety)
10. The Canadians at Saskatchewan (developed Apex, a rust-resistant variety)

II. **Collect Facts:**

Write the answer that best completes the statement.

1. The average length of the growing period for wheat on the northern prairies is:
   *(a) 115 days
   (b) 135 days
   (c) 90 days.
2. The rust plant spread itself
   (a) by its roots
   (b) by its seed
   *(c) by its spores
3. Rust spores infecting Canadian wheat are like some Canadian birds because:
   (a) they are bright in color
   (b) they fly through the air
   *(c) they winter in the Southern States and Mexico.

III. **Find Proof:**

Prove that these plant scientists were persistent in their efforts by telling what they did when they met with one discouragement after another.

Complete these *statements*:

1. When the scientists failed to destroy the rust plant by destroying the barberry bush they ..... (studied the rust spores in the air and set traps to catch them.)

2. When they found it impossible to prevent rust spores from being carried by the winds to our crops, they .....
(set themselves to developing a rust-resistant wheat.)
3. When they developed a variety of wheat that was resistant to one kind of wheat stem rust, then they set out to .....
(find a wheat that would resist *all* forms of rust that attacked wheat.)
4. When they finally developed a variety of wheat that would resist all form of stem-rust, then they had to .....
(cross this new wheat with wheats that were good yielders, and good for milling and baking.)

Increasing Technical Skills:

I. Use of Reference Books:

1. **The Dictionary:**
Between what guide words in a dictionary would you find the following words:

Apex
ajax—altitude
am—another
apart—armor

Renoun
retail—return
renew—repair
relax—relief

Marquis
marble—martyr
marten—mass
murmur—music

Thatcher
tell—temple
thin—thought
thank—theatre

2. **The encyclopedia:**

Apex
ai—al
am—an
ap—at

Renown
rep—ret
rel—rem
ren—rep

Marquis
mar—men
men—min
mot—mus

Thatcher
tam—ten
ten—tho
til—tis

Activity:

The pupils might enjoy reading the full story of Canadian wheat in the booklet *Canadian Wheat* (Copp Clark).

GRAIN

This fine, free verse poem comes in well after our story about the development of wheat. In it the wheat has moved on from the field to the terminal elevator where it is being discharged into a ship to be carried away to feed the hungry people of the world. Marion Angus, the poet, is also a Canadian. She lives in Vancouver and was, no doubt, inspired to write the verses by seeing the wheat pouring from the elevator funnel into the hold of a ship. That descending flood of gold is an impressive sight. Most country boys and girls will have seen it; town pupils will be able to imagine it from the description in the poem and the picture.

The lesson might be introduced by a little talk about what happens to the wheat after it leaves the farm. Grade Six pupils will probably be able to tell how it goes first to the country elevator, then by train to the terminal elevator at Vancouver, Victoria, Churchill, or the twin lake ports of Fort William and Port Arthur. They will be able to tell also, perhaps, how important Canadian wheat has been in feeding Britain, Greece and other countries during and since the war.

When the pupils have read the poem silently, they will be able to tell what three things about the falling wheat most impressed the poet. (The golden grain itself, the golden dust it sends up, and the men.) Discuss the simile in the second stanza: 'Down rushing like a waterfall'. (A simile is the figure of speech in which two things are compared by using the words like or as; a metaphor compares two things without using like or as.) Is this simile a good one? Those who have seen both pouring grain and a waterfall will be able to tell in what ways they are alike. Even those who have seen only one of the two will, no doubt, be able to imagine the likeness. Discuss also the metaphor in 'that golden shower' and 'the golden rain' two phrase metaphors in which the fall of the wheat is compared again to water, but this time without like or as.

What is the glory in the shower of wheat? Is it just its color and beauty? Or the sense of its value in money? Or is the poet thinking of its value as food.

What are longshoremen? Is it natural that they should not think of the glory in the golden shower of wheat. Can the pupils suggest another reason besides the one given by the poet? What word suggests that the ship is loading at a seaside port?

The pupils will enjoy interpreting the poem by choral reading or recitation, using the chorus and single voices as suggested. Or, if they think of some arrangement of their own, that will be better still. Some might enjoy writing a poem of their own in this simple, direct, free verse style.

ZARIFA AND THE WHITE CALF

Background:

This ancient story from Algiers shows well the virtue of working together, and needs little introduction. The pupils will be interested in the oriental atmosphere of the story. The illustrations strengthen that atmosphere and at the same time extend the knowledge of the pupils. In the picture on the first page the class will see the sun-baked, flat-roofed houses; the stately, graceful minarets; the palmtrees; the Arab on his prayer rug; and Zarifa on the roof-top sorting out grain for the morning meal. In the second picture the frisky little calf, tail high, is causing much wonderment in the camp of the enemy. The pupils will be interested in the costumes and the construction of the tents. The last picture shows the type of warfare carried on by the enemy. Discuss the methods of "taking a city" in olden times. The most common and most successful way to force surrender was to beseige the place. The enemy encamped outside the walls of the town, guarded all gateways and prevented all supplies going in to the people. A siege of this kind often lasted for more than a year, the starving inhabitants surrendering only when they could hold out no longer.

Vocabulary Setting:

This is easy reading, 18 new words (2.7 per page). Only the proper names need be dealt with before the reading.

Purpose:

Read this story to find out how all the people in a beseiged city worked together to save their own town from surrender.

A Rate and Comprehension Test:

Time: 9 minutes (if the class is now reading at about 200 words per minute).

True or False:

(F) 1. Zarifa was a young woman who lived in Algiers.
(T) 2. Her home was a one-storey house with a flat roof and earthen floor.
(F) 3. She and her family slept on grass mats placed about the floor.
(F) 4. The family ate bread made from corn ground at the mill.
(F) 5. When war came the town where Zariffa lived was taken.
(F) 6. The people of the town were starving because all the food went to the soldiers.
(F) 7. Zarifa advised the Mayor to surrender if a calf could not be found.
(F) 8. A miser brought his well-fed calf that he had been hiding to Zarifa.
(T) 9. The people gave all the corn they could collect to feed the calf.
(F) 10. When the calf escaped, the enemy caught it and prepared a feast.

Discussion:

Take up the purpose question. Discuss the people who worked together: the miser (unwillingly); those who brought corn by the handful, spoonful, or a few grains. Bring out the point that even though each one brought only a small amount their combined gifts made a pail of corn. Why was it hard for the people to give up this corn? Emphasize the feelings of the people as they saw the calf gobbling it up. See that the pupils understand that 'corn' in this story does nnot mean the corn that we eat from the cob, but any cereal. (Note that this is a second meaning for the word corn.) In

Algiers it would probably be wheat. Discuss with the pupils the result of beseiging a city and cutting it off from all sources of food supply. Do they know of any historical examples of this? Have the class select from the story some of the contrasts: e.g. before the siege and after. Discuss the cleverness shown in Zarifa's plan. How did she know what to do? (by her long life, and observation of men and things in general.) What motivated her? How does this story illustrate the theme of the chapter?

Increasing Comprehension Skills:

I. **State the Central Topic.** Choose the best answer.

This story tells mainly about:

1. how a miser acted during a siege.
2. how people live in Algeria.
3. how a town was besieged.
*4. how an old woman tricked the enemy and saved her town.

II. **Make Comparisons:**

Compare the way the people lived in Algeria with the way we live in Canada by *Making Notes* about:

1. their houses
   (a)
   (b)
   (c)
2. how they make their bread
   (a)
   (b)
   (c)
   (d)
3. how they sleep
   (a)
   (b)
4. the animals they raise
   (a)
   (b)
5. their churches
   (a)
   (b)

Increasing Technical Skills:

I. Phrase Reading and Eye Movement Practice:

Have the children find the following phrases in the story. Ask them to look at them once and then raise their eyes and say them.

Three-word phases:

in the north, at the stars, on his head, to the baker, contented and happy, gobbled it up.

Four-word phrases:

in which Zarifa lived, bring me the spoonfuls, to the city gates, return to your homes.

Sentences:

Page 112. There she would lie looking up at the stars.

Page 113. The wrinkled old face of Zarifa began to look sad.

Page 114. Good people! Come to the mosque!

Page 115. Everybody stared at the old woman in amazement.

Page 117. I suppose you want to know what happened to the little calf.

II. Shifting Accent to Change Meaning:

sub ject' sub'ject; pro gres' prog'res; sur vey' sur'vey; sus'pect sus pect'; dī gest' dī'gest.

Select the correct word to fit in the following sentences. As you put in the word be sure to put in the accent mark.

subject

(1) What is the ..... of your report? (2) Did they ..... him to torture?

progress

(1) Is he making ..... in his work? (2) How does that story .....?

survey

(1) The men will ..... the lot. (2) He goes out on .. .. tomorrow.

suspect

(1) Did you ..... that man. (2) I saw the ..... in the alley.

digest

(1) Did you see it in the .....? (2) Did the calf ..... the corn?

Activity:

A conversational scene from the story might be chosen for reading aloud.

I HEARD THEM SING OF ROSES

This verse is what is called a 'tailpiece', that is a stanza placed at the end of a story. In it the poet tells of the flowers he has seen blooming on his travels in 'ancient lands' like Zarifa's. They bloom in Canada, too, but the plant that seems most beautiful to him is not a flower, but a thing even more colorful. The pupils will be able to tell what that is. They will be able to guess from it to what nation the poet belongs and to give another reason besides its beauty for its setting his 'heart afire'. Have them tell what makes the maple tree so beautiful and what it is to Canada, and explain what an emblem means. Perhaps they may be able to name other beautiful things in Canada, and some good things about Canada, that make Canadians feel proud of her and love her. A. M. Stephen who wrote the poem from which the stanza is quoted was a Canadian poet. Most of his poems are too difficut for boys and girls to read, but he wrote two books of plays for them: Plays from Canadian History and Plays from Canadian Industry.

THE SAWS ARE SHRIEKING

We have had three poems about work of different kinds. We have watched the men cutting ice; we have visited the horses in the stable resting on their rainy day holiday; we have seen the longshoremen guiding the golden shower of grain into the hold of the ship. All three poems were written by Canadian poets and there is one way in which all three are alike. Now we are to visit a sawmill. When the class has read the sawmill poem, they may be able to say whether

they think it, too, may have been written by a Canadian, and to tell in what way the work poems are alike.

The picture shows the logs bobbing down the river to the pool where the mill man guides them onto the endless belt which carries them up into the mill. The saws are shrieking, the title says, and from where we stand watching the man, we can hear them. The poet was watching inside the mill; perhaps we had better step inside too.

This is an informational poem. The poet tells us three things, one in each stanza. When the pupils have read the poem silently, they should be able to tell what the three things are: (1. The kinds of wood being cut; 2. The noise of the saw is louder than that of all the machinery together; 3. What happens to the logs). But the poet does more than that; he makes us *see* the scene in the mill. Discuss with the pupils how this is done (by making us hear the sounds of the mill; the high, shrill, over-all shriek of the saw, and the duller roaring of the other machinery); by making us see the movements of the machinery, cutting, whirling, revolvings, and the colors of the logs and lumber (white, tinted, red, clear); and by making us smell the fresh odors of the different woods (sweet). Discuss, finally, whether the class thinks the poem sounds like a Canadian mill and whether they like this modern free verse type of poetry. If they do, they might like to interpret this piece by writing one of their own about something Canadian that they admire.

GUSHER

Background:

Nearly all the oil produced in Canada comes from Alberta and from Norman Wells in the North West Territories. In 1778, Peter Pond discovered tar on the Athabasca River. In 1792, Alexander Mackenzie discovered what later became Norman Wells. The first producing well in Canada was at Oil Spring in Lambton County, Ontario, in 1858. In 1915, oil was found in Turner Valley, Alberta, and presently 300 deep wells here were producing 30,000 barrels of petroleum a day. Since its discovery, in 1946, the Edmonton-Leduc field in Alberta has attracted a great deal of attention, for in our machine-run world countries need oil.

Anyone who has visited an oil field where crews were drilling will have seen a crew of five men at each well, the driller and his four helpers. The helpers are called 'roughnecks'. Many of them wear tin hats to protect themselves from just such 'gushers' as we read of in this story. All drilling crews have valve and pipe connections ready to attach to the tubing and casing in the well to control the pressure of gas and oil after oil has been struck, but accidents are not uncommon; the story describes one.

Some of the pupils may remember reading an account of Atlantic No. 3 in the Leduc field which proved to be a wild well. Oil was thrown into the air for days and weeks, flooding the oil fields and the adjoining farms. None of the tested methods would stop its rampaging, but it was finally choked and put out of production. Much of the oil that had been thrown out of the well was salvaged; pits were dug into which the oil ran and from which it was scooped into tank cars.

The teacher might introduce the lesson by questioning the pupils as to the uses of oil and gasoline in the world today. They will probably know a good deal about it and be able also to describe something of what would happen to our machines, cars, etc., if the supply of oil ran out. Follow up with questions as to the source of our supply in Canada and explain, or gather by questions, such of the facts mentioned as seem worth while.

Vocabulary Setting:

This description of the blowing-in of an oil well is an interesting and splendidly written story and is included especially for the good readers. Following the introduction, the class should look up the Little Dictionary words (monotonous, ignite, inferno, rampart, reservoir, geologist, klaxon). Then have the good readers read the story silently, while the teacher reads with the other groups, or reads it aloud to them, while they follow with their eyes, in preparation for discussion and silent reading to follow.

Discussion:

Review first the incidents of the story: (1) the setting, the first accident, the lost drilling bit. By question, and perhaps

sketching, build a clear picure of the 'well': the tall derrick, the steel turn-table, the derrick floor, the pipe following the drilled hole deep into the earth, the lost bit at the end of it, the men asleep. (2) Put together the action: the well 'blows'; save the boilers; the lost drilling bit wrenches the blow-out preventer off the top of the casing; the well 'goes wild'. (3) The conclusion: The men give up. Why? Do they care about the lost oil? Why? Might most of it be saved as they saved it at Leduc? How did the men feel? (excited, proud, triumphant, etc.) Why?

Discuss next how men work together in bringing in an oil well and an oil field. Name the different people who have a part in it. (The geologists who discover the field: Can the pupils tell anything of the methods now used to locate oil? What machines are used? Then there are the men who have the money to build and develop the oil fields; the men who operate the machines, working often in mud, oil and water for days together; the men who test the oil; those who load the tank cars, those who drive the trains. What do all these men have to do in order to develop a successful oil field (work together). Do they always like each other? (Probably not, but they like their jobs. The job is the important thing. It must be done.)

Interpretation:

This story is graded for the good readers, but it is so well written, so exciting, and the kind of story so much in the news nowadays that it is hoped the average readers may also read it with pleasure and success. The class might choose the most exciting parts for the good readers to read aloud to the whole group. With this help, the poor readers might then read the story, or the simpler parts of it, silently. Or the good readers—or the teacher—might read the whole selection aloud to the group.

Increasing Comprehension Skills:

This story tells a good deal about the parts of a derrick and about how an oil well works. (Pupils work with books open.)

I. Note Detail:

Read carefully to find the meaning of each of the following terms. Then match the number and letter.

1. drilling bit
2. turn table
3. derrick
4. casing
5. drill-pipe
6. crown block
7. blow-out preventer

(a) the stout steel block at the top of the derrick (6)
(b) the long thin pipe inside the casing and to which the drilling bit is attached (5)
(c) the tool attached to the drill pipe, that pounds and drills its way through the rock (1)
(d) the bigger steel pipe inside of which the drilling pipe moves up and down (4)
(e) the big heavy valve which can be screwed tight near the top of the casing, to trap the oil (7)
(f) the erection of wood or steel enclosing the drilling equipment (3)
(g) the massive steel plate clamped down over the well. It can be turned so that the hole over the casing may be open or closed (2)

II. Follow Directions:

Make a simple drawing of a derrick and by numbers locate the parts named in Exercise I. Print the names designated by the numbers below your drawing.

The teacher may sketch a drawing on the blackboard for the pupils to copy. A large derrick would be about 140 feet high with a 30 foot base. It should be drawn to this proportion. A large derrick may carry as much as 1,000,000 pounds of drilling equipment. The drilling tools are inserted in a string about 50 ft. long. As the

drill goes down, the "string" is lengthened by addition of extra drill pipe. Periodically the "string" is removed and the sides of the well lined with a steel casing for support.

III. **Relevant and Irrelevant:**

Find and state three things the men did to prevent the ignition of gas and oil from the fires under the boilers: (Answers included for teacher's use.)

1. Cut off the supply of fuel oil.
2. Turned on all the steam they could to smother the the fires.
3. Scooped up mud and dirt and plastered every chink through which gasses might pass and ignite.

IV. **Classify:**

Name seven different classes of workers which the writer pictured at the scene the day following and thereafter:

diggers	metal workers
geologistst	carpenters
pumpers	builders
mechanics	

V. **Effective Language:**

Match the number with the letter to tell what each phrase refers to:

1. the *fish we* had to catch
2. tremendous ear-splitting *snort*
3. *careering* into the night
4. a stout steel *collar* about his *throat*
5. *throttle* him into *subjection*
6. lost *it* by a *fluke*
7. *energy* unceasing.

(a) the throng of workers that would arrive (7)
(b) close the valve to bring the well under control (5)
(c) the heavy valve near the top of the casing (4)
(d) liquid oil which shot upward (3)
(e) the force of the drilling mud shooting out (2)
(f) the drilling bit (1)
(g) failed to control the fury of the well because of a mishap (6)

Increasing Technical Skills:

I. **Select Meanings** for the following words. Select the meaning which is most suitable for the sentence in the story where the word is used.

fluke (1) the end of an anchor; (2) a lucky stroke; (3) a failure; (4) the broad lobes on the tail of a whale.

siren (1) a woman who sings sweetly; (2) a sea-animal with a body like an eel; (3) a horn or whistle of varying pitch.

squatter (1) a person who sits down; (2) a person who settles on a piece of land without permission.

II. **Dictionary Study:**

To give children practice in finding dictionary words quickly; that is to determine how well they know the sequence of the letters of the alphabet. If there are several copies of a dictionary in the room, give each pupil one. If there is only one, have members of the group take turns. Ask them to find the following words, one at a time. Watch the techniques they use; determine the amount of time each one takes. Test them on the following list.

cyclone	exhaust	inflammable	multiple
tedious	tartars	conscious	disguised
dwindled	panic	pavilion	subjection
prophecy	invest	merged	diligent
erupt	accomplished		

Activities:

I. If the pupils are beginning to study perspective in art, the drawing of an oil derrick, or better still, an oil field with several derricks makes an excellent bit of practice in perspective.

II. Good readers may be interested in finding out more about the oil wells of Canada and the value of the oil we produce and how much we are obliged to import from abroad. The Canada Year Book (small) for the current year gives general information upon these

points. A letter to the Department of Mines at Ottawa, or in any of the provinces would bring pamphlets about them.

DR. GRENFELL'S COPPER STORES

Background:

Dr. Grenfell was the son of an Anglican clergyman who spent much of his life among the poor and underprivileged of London. It was natural that Dr. Wilfred Grenfell should be interested in these people. During his internship and after he graduated in medicine, he passed much of his time among the people to whom his father ministered. Later he worked among the fishermen on the West Coast of England. While in this work he heard of the need of medical aid among the fishermen of Newfoundland and Labrador. In the year 1892 he reached St. John's, Newfoundland, in the hospital ship, ALBERT. From St. John's he journeyed 400 miles north along the coast of Labrador. During that trip Dr. Grenfell treated 900 patients. He was impressed with the great opportunities for service in that country and from that time on gave his life to the fishermen there.

The part of the country where he worked was particularly barren. Very little could be grown because of the poor soil and early frosts. So barren was one part of the country that Dr. Grenfell, himself, quoted, "On the first five days God created the world; on the sixth day he created Labrador, and on the seventh day he threw rocks at it."

As Dr. Grenfell journeyed up and down the coast curing the physical ills of the people, he discovered that many of their diseases were due to an inadequate diet. They could grow few fresh vegetables, and their economic condition would not permit them to buy healthful foods. Flour and molasses were the main grocery items purchased from the traders.

In one home he found the two grown sons of the family completely paralyzed. As he examined them, he said just one word, "Cabbages", for he knew the disease was caused by a dietary lack of fresh vegetables. Very little could be done about the gardens, but he felt that something could be done done about the groceries. If these people could market their

fish cooperatively and buy what they needed from their own cooperative store, he believed that they could earn enough to feed themselves and their families properly.

The first cooperative, the 'copper store' of our story was opened in 1905. It was so successful that others were formed, and a cooperative lumber mill, and also a fox farm were started. In 1918, the $5.00 shares of the first cooperative store were worth $104.00. The commission that is mentioned in the play was asked to investigate these 'copper stores' on the ground that they were a menace to honest trade. The findings of the commission were the best advertisement possible, and made the forming of others much easier.

The opening of 'Copper Stores' and other cooperatives was just one of the many things that Dr. Grenfell did for Labrador. He spent his life there and was greatly loved and respected by all its people.

Vocabulary Setting:

This play is easy reading, relaxation after the stiff reading of the Gusher. It has only fourteen new words (two per page). Have the class look up the Little Dictionary word, cooperative, and suggest from its meaning what a cooperative store, elevator, dairy, would be. Have them name any cooperatives in their neighborhood. Have the geographical names pronounced and the places located on the map. Remaining words will come up in the discussion.

Discussion:

Discuss the principle of the cooperative store. Help the pupils to understand clearly how it works: that each member put in $5 and that all the fives added together made up enough money to buy goods for a small store in which the goods could be sold for only a little more than they cost. This meant that the members of the cooperative—and other people too—could buy what they needed much more cheaply in their own store than they could in the traders' store. Then, at the end of the year, the profit from the cooperative store was divided among the members. This gave them interest on their money as well as cheap goods. Talk over how the people lived before Dr. Grenfell came among them; what he found was lacking among them; and what he wanted them to have to improve their health. Would the cooperative store

enable them to get these things? Why did the traders object to the cooperative? What did they do to get rid of it? Were they justified in doing this? Build up character studies of Dr. Grenfell and the other actors by choosing words that describe them and their actions, e.g. Dr. Grenfell: an educated person, speaks and acts firmly because he knows what should be done, kindly, sympathetic, convincing; the fishermen, doubtful because the idea is new to them, doubtful, but anxious to get better things for their families; the traders: haughty and threatening; the commissioners: smooth, tolerannt of both sides, trying to see which is in the right.

Interpretation:

The pupils might enjoy holding an audition to choose the actors to take the parts in the play. If this is planned, they should first review the words chosen to describe each of the characters and then practise reading speeches in a tone and with an expression that suits the characters. When they have practised the parts they would like to take, teacher and class will hold the audition, listening to the reading and deciding together which reader best expressed the character he represented. Once the actors have been chosen, the class might prepare the play for presentation by themselves. The following comprehension exercises will help them in the preparation.

Comprehension Skills:

I. State the **Main Thought** in the story told in the play. (Dr. Grenfell improves conditions for the fishermen of the Labrador coast.)

II. State a **Main Topic** for each scene:

Scene I: Sizing up the situation
Scene II: The plan and how it worked
Scene III: Convincing the Government.

III. Make on Outline to show which part of the action takes place in each scene.

Scene I: Sizing up the situation:

(a) Dr. Grenfell visits a patient.

(b) He finds diet deficiencies the cause of illness.

(c) He suggests a remedy.

Scene II and Scene III to be completed in a similar way.

IV. **Note Detail:**

List things which might be used:

1. to set the stage for each scene.
2. as articles of dress for the several characters.

Increasing Technical Skills:

I. **Rhyming Words:**

From the following list select the words that rhyme with *threat*: eat, wet, let, treat, hear, heat, set, fret, get, meter.

II. **Structural and Phonetic Analysis:**

Have the pupils write the words listed below, divide them into syllables and put in the accent marks.

credit (cred'it)	bugle (bu'gle)
native (na'tive)	lantern (lan'tern)
antics (an'tics)	decent (de'cent)
tawny (taw'ny)	survey (sur vey')
invest (in vest')	devote (de vote')
detect (de'tect)	propose (pro pose')

What sound has the vowel in each accented syllable. Put the correct mark over each accented vowel. (Review the different markings.)

III. **Prefixes:**

The prefix *in* means in, into, within, or, without, not. Determine the meaning of the word and of the prefix *in*, in each one of these words: inaccurate, increase, indifferent, inset, invest, inactive, indeed, ingather.

Activity:

I. *Adrift on an Icepan* is a book the class would enjoy reading or hearing read.

II. The pupils may make a study of Labrador and its fishing industry today. It would be well for the teacher to connect this story with the story of Cabot and his discovery—the inexhaustible supply of fish of far greater and more lasting importance than the gold and jewels that he sought.

THE MAGIC HORSE OF SAMARKAND

Background:

There is an oriental atmosphere in this story of Uzbekistan and rightly, for over many years it has been influenced by Turkey. Iran (Persia) which borders Uzbekistan has also left its imprint upon it. The name Uzbek dates back to the 14th century when Uzbeg Khan introduced Islamism (Mohammedanism) into the country. In the 1860's, because of the richness of the cotton crop, the Russians seized Uzbek. The civil war then raging in the United States had cut off the Russian supply of cotton and they made good the lack by the capture of Uzbekistan. The country is a region of fertile oases. Beside cotton, many fruits and vegetables are produced. During the Second Great War much grain was grown in order to feed the many refugees. The Uzbek republic provides a large percentage of the cotton grown in the Soviet Union. Its annual crop is a million bags of raw cotton. The Uzbeks have succeeded in growing colored cotton, green and brown, but have been reluctant to let other countries learn the secret. Uzbekistan also grows the rubber-producing dandelion which attracted so much attention during the rubber shortage. Samarkand, its capital city, is very ancient; it was and still is, a crossroad for the camel caravans from the far east and is famous for its beautiful oriental rugs.

Of late years the province of Uzbekistan is becoming industrialized. This has had its effect on some of the Mohammedan customs which restricted the activities of women and forced them to wear the veil. Now numbers have

abandoned the veil and are taking their place in industry, not without opposition from the more orthodox Moslems.

The complicated Arabic script is being discarded in favor of the simple Latin Script. As a consequence the percentage of illiterates is decreasing.

Introduce the lesson by studying the pictures on pages 135 and 136. What do they tell us about the country in which this story takes place? Note the plough and oxen; would this be an effective method of preparing land for crop? What would be its disadvantages? Look at the costume of the farmer. What does it tell us about the climate of the country? (It is eastern and probably hot as he has his head protected by a turban.) The picture of the city and the costumes of the people in the streets tell us more about the country and its inhabitants. Have the pupils suggest as many things as they can. Add to their ideas any further facts from the background that might be useful or interesting to them.

Vocabulary Setting:

The Magic Horse is for average to good readers in word burden with 41 new words in its eight pages (five per page). But 15 of the words are proper names, given in the Little Dictionary so that the pupils may have practice in pronouncing by the marks. Samarkand will be remembered from The Broken Note; Zarafshan (the river that feeds the oasis in which Samarkand is built; pilaf (fish boiled with spiced rice); baraband (a musical instrument) should be explained before the reading. The context words (bolls, devout, damsels, diligently, decreed, collective) and any others not familiar to the class, should be talked over in the discussion, and looked up in a dictionary, if necessary.

Purpose:

Read to find out how a boy and his father solved a problem.

Discussion:

This is quite a grown-up kind of story; the conflict lies in the characters of Abdullah and his father, rather than in some physical difficulty as is usual with children's stories. Begin, therefore, by studying the characters of the two: Abdullah (young, able to read, understanding the new ways

and eager to try them, a good worker, kind, loving to his family, clever too); Ahmed (middle aged, afraid of the new ways which he fears may be wicked, perhaps a quiet, rather shy man, but proud of his son, and loving his family). Then help the pupils to picture the scene at supper, describing the room: how large, what furniture, what colorings; Gulnare and her daughters, what would they wear? Have someone read aloud the sentences from page 137 which tell of Ahmed's method of farming. Now the action of the story begins: the father offers a favor, Abdullah asks, Ahmed cannot break his word and grants it, their cotton wins the prize, but Ahmed's struggle is not over. When cooperation with his neighbors is suggested to him, he is angry and afraid, thinking that these new ways may lead him to do things against his religion. But when he has thought it over for a day, he gives in and asks his son to lead him in the new way. Discuss the points that: it is often hard for older people to take to new ways of doing things; that love for his son and trust in him led Ahmed to give way. Do you think Abdullah would be worthy of his father's trust? The pupils might enjoy constrasting this story with Big Red, and this father and son with Stan and his father. Point out that trusting each other is the secret of working successfully together.

Increasing Comprehension Skills:

I. **Main Points:**

Choose from the following the three sentences which express the main points of the story:

1. The Uzbeks are fond of gay colors.

*2. Uzbekistan is gradually being industrialized.

*3. There is strong opposition on the part of the Moslems to modern methods and customs.

*4. The Uzbeks raise fine crops of cotton.

5. The homes of the peasants are built of mud-brick.

6. The government of Uzbekistan is a Republican form of government.

7. The people are called to prayer from the tapering summits of tall minarets.

II. **Collect Facts**—about Uzbekistan and its people.

Write **statement** answers to the following:

1. What country borders Uzbekistan? (Persia or Iran)
2. What is the capital city? (Samarkand)
3. What is the religion of the people? (Mohammedanism)
4. What is the chief occupation of the people? (agriculture for cotton raising)
5. How did the people market their products? (at a bazaar)
6. How did the people warm themselves in their homes? (at an oven formed by a cloth-covered table set over an earthen fire under the floor)
7. How did the people water their crops? (by irrigation, water from the Zarifshan River)
8. What are four new farm tools mentioned in the story that were purchased collectively? (multiple disc plough, tractor, planter, drill)

III. **Make Inferences and Find Proof:**

In your opinion are the following statements true or false? Consult the story for proof:

It is likely that:

True 1. The Uzbeks knew how to fashion utensils out of copper.

True 2. Their religion forbade them mixing with people of another faith.

True 3. Women were highly regarded in Uzbekistan.

True 4. Ahmed thought he had not rightly earned the award when he was shown the tractor.

True 5. Ahmed thought he had been tricked into collective buying of the new farm tools against his will.

True 6. The custom followed by the Moslem women of wearing the veil would be soon given up.

IV. **Predict Outcomes:** (Relevant material)

Find in the story and write the sentence which states how much time was saved by the adoption of new methods.

What prediction might be made concerning the production of cotton in Uzbekistan in the future?

V. **Making Comparisons:** (Use of Index)
Consult the index of your Reader, and list the titles of other stories which tell of changes being wrought in backward countries because of the adoption of labor-saving devices.

Increasing Technical Skills:

I. **Enriching Word Meanings:**
Find the word or words that mean the same as the italicized word or words in the following sentences:

1. His nimble fingers stripped the stalks of the burst *open seed pods.* page 135
2. Before his mind's eye he saw the *beautiful temples.* page 136
3. Abdullah sat with his father in the *restaurant.* page 136
4. Some of the women did not follow the *Mohammedan custom.* page 138
5. In these days we cannot summon *spirits* to do our bidding. page 140

II. **Alphabet Practice:**
Arrange these words in alphabetical order according to the first three letters of the alphabet.
mighty, machine, Mohammedan, melted, magnificent, mosque, merchants, mud, marvelled, moments, minarets, multiple, mounted.

Activities:

I. The good readers might look in the encyclopedia to find other interesting things about Uzbekistan and Samarkand.

II. The artistic members of the class might paint the scene in the mud-brick hut at supper, showing the costumes of the men and women. The scene in the bazaar described on pages 138 and 139 would also make a colorful picture.

Chapter Four

UNITED NATIONS

Introduction to the Chapter:

The working together idea which was illustrated in the last chapter by stories of groups cooperating within the different nations leads naturally to the United Nations, a group of nations who are trying to learn how to work together. As Grade Six will already have had considerable experience in working together on teams and in class units and projects, they will know by experience that if the project is to be a success, each member of the team or group must perform loyally and to the best of his ability the part of the work assigned to him.

The teacher might introduce the chapter by recalling the topic of the last chapter and the names of some of the people and groups who worked together in the stories read: Abdullah and his father, the oil men, the wheat men, Zarifa and her neighbors, the quail, the horses, Tom Williams and his brother, the Bush Pilots, the Mounted Police, Stan Shields and his father. The pupils might be able to add other illustrations from their own community where people have worked successfully together. By question bring out also what enables people to do this: (1) a strong desire to get the thing done; (2) trust in the group and its leaders; (3) willingness to give up one's own wish or opinion, e.g. Ahmed; Zarifa's neighbors; the fishermen (They gave their money, though they had so little, because they trusted Dr. Grenfell and were so anxious to get a better living for their wives and children.)

Explain then that people and groups within different countries have found working together such a good way to get things done that whole countries are now trying to work together. This big group is called the United Nations. Explain that the United Nations is a group of over fifty nations that have united to work together for the good of the world. Each nation sent a number of representatives and

they met first in San Francisco in 1945. At that meeting they formed themselves into a great club, or society, and agreed upon, and wrote down, the rules by which they would work. This writing is called the United Nations Charter and the first part of it is given in the first selection in this chapter. In this Charter the United Nations set down their aims, explaining what they wanted to do. Their first great aim is to stop nations from fighting with each other and to prevent new wars from starting. After that they mean to work to give every nation the 'four freedoms': freedom from fear, freedom from want, freedom of speech and freedom to worship as they please. Clearly, if the United Nations can do these five things, the world would be a much better and happier place in which to live. The class might here look at the picture on page 144. The United Nations meets every year. They have decided to have their headquarters in the United States and John Rockefeller, the millionaire, has given them a fine piece of land in New York City where a great building is being built in which they will meet and in which their secretaries and committees will work all the year round.

The boys and girls will be able to understand that it is a much more difficult thing for nations to work together than for a father and his son, or a group of oil men, or a group of women working in the Women's Institute, or the church. These small groups often have trouble getting everyone to agree about what it is best to do, so it is easy to imagine how much trouble it will be for the United Nations to get all their members to agree. It is not surprising that while they have agreed on a good many things and done a great deal of valuable work, there are still many things about which they cannot yet agree. The important thing is that most of the nations really WANT to work together and that they will try hard to learn how to do so. But it will take time and hard work to learn and everyone will have to help.

Now the question is how can boys and girls help the United Nations to work together. There is an important way. As we have seen in the stories we have read, if people are to work together they must trust each other. If they are to trust each other, they must know each other. Each must know how the others feel about things; what they work at and how they work; what things they really need to get along. Each must

know as much as possible about the ways in which the others live and understand that while all nations have different ways of doing things, there are good things about each way and much that we can learn from one another.

Learning to know about all the other nations in the world is a thing that boys and girls can work at, and as it is a thing that is bound to take a good deal of time and reading we have put stories about different nations in this chapter so that they can begin at once.

THE UNITED NATIONS CHARTER

It is not expected that Grade Six will understand this Charter fully, but with the preparation given in the discussion of the United Nations suggested in the Introduction to the Chapter, most Grade Six classes should be able to make some use of this part of the preamble. Introduce it by pointing out that all societies and clubs have charters stating their aims and rules and that this is part of the one made out by the United Nations. If we are to work for and with them, we must know their aims. The teacher might have the pupils look again at the picture and read the names of the 'four freedoms'. She should then read the passage aloud while the pupils follow with their eyes on the book. Help them to pick out the aim given in each section; safety from war; equal rights, better standards of life; live together in peace; maintain peace; social advancement of all peoples. If the teacher thinks it is wise, the pupils might memorize and recite the Charter, or a chosen part of it. Or the good readers might read it, each taking a section for practice and presentation. Or the whole class might join in the reading, each taking a line or two.

A FREE NATION

Suggestions for teaching this lesson were given as a 'sample lesson' in the Introduction to the Handbook. See page 15.

SHOCK TROOPS

Background:

In 1914, Germany, hoping to conquer Europe and win control of the trade routes of the world, began the First World War. As Canada depends for her national income very largely upon trade with other countries, she could not afford to let Germany seize the world's trade so she joined at once with the other nations to fight Germany and her ally, Austria-Hungary. When war began, Canada had an army of less than 3,000 men, a very small navy and no airforce, or factories for making munitions, but in two months she recruited and sent overseas 33,000 men and their equipment. Before the war ended there were over 400,000 Canadians fighting overseas.

Canada increased her navy, and her airmen took a leading part in the air fighting of the First Great War, but it was her army that did the most important part of Canada's share of the fighting and won the greatest fame in that war. At Ypres, where the Canadians were part of the line guarding the Channel Ports of France, the enemy released the first poison gas ever used in war against them. Our men stood firm, though with heavy losses, against this terrible weapon and so saved the day for the whole British army. Again, at Vimy, after three attempts had failed to capture the Ridge, the Canadians were sent in and took it in a day. After that the Canadians were regarded as the 'shock troops' of the allied armies.

"The Canadians," wrote Lloyd George, the Prime Minister of Britain, "played a part of such distinction that henceforward they were marked out as storm troops; for the remainder of the war they were brought along to lead the assault in one great battle after another. Whenever the Germans found the Canadian Corp coming into the line, they prepared for the worst."

In the Second World War also, the Canadians were used as shock troops at Dieppe and in many a tight spot in Italy, France, and Holland where they fought as gallantly as their fathers had done in the First World War.

Introduce the lesson by telling the pupils some of the facts given in the background.

Vocabulary Setting:

No Little Dictionary Words.

Purpose:

Read to find out what Shock Troops are and how Canadians can be Shock Troops of peace.

Discussion:

Discuss the purpose question. Have the answer stated in sentences. Use the map or globe to show that Canada stands in the middle, separating three great nations. See if the children can name some of the countries to which Canada has sent food. Some not mentioned in the story may be named during the discussion. Why is it important that we send food to them? Have the children bring out the point that these people endured much during the war while we suffered little. Bring out the point also, that if these people can be kept from starvation there will be less danger of war in their countries, and more hope that they will settle down quickly to ways of peace. In what ways can the boys and girls in school help in Canada's two tasks? How have they helped? Why should we be proud to be Canadians? Draw the attention of the pupils to the huge transport being loaded with bales of food for hungry countries. Note the stock of grain as a symbol of Canada's part in the feeding of the hungry world.

Increasing Comprehension Skills:

Collect Facts:

Write one word or phrase answers:

1. Why is it easy for other nations to trust Canada? (They do not suspect her of wanting their wealth.)
2. What position does Canada occupy on the United Nations Foods Committee? (Chairman.)
3. What is the purpose of the United Nations Food Committee? (Arrange that enough food shall be grown and that it shall be sent where most needed.)

Increasing Technical Skills:

I. **List the names** of all the countries mentioned in the story and find them on a map or globe.

II. **The sound of f:**

Write the words that have the same vowel sound as:

f in five: fat, effort, laugh, phrase, brought, cough, enough, food, fifteen.

Activities:

I. Show Canada's position on a large map and mark her food producing areas with the kind of food they produce. Mark the trade routes to other countries and on them the kind of goods shipped.

II. If a United Nations pageant has been decided upon, prepare the lines, costumes, and properties needed for Canada's part as a mediator and a food producing member of the United Nations.

LINCOLN

Background:

Abraham Lincoln was born in 1809. His parents were farmers and very poor, so poor they could not afford to send their son to school; they could not even afford to buy oil for lamps. Abraham taught himself to read by holding the book near the light of the fire on the hearth. He was a tall, awkward lad, but he was clever. Better still, he was good, and he became one of the greatest and wisest men that ever lived.

When white men first went to live in the United States, they settled in Virginia. They had hard times at first, but after they found that they could grow tobacco on their land, they grew rich. As tobacco-growing requires many workers, the white growers began bringing in negroes from Africa to work for them. They held the negroes as slaves, buying and selling them and their children as if they were cattle or horses. Some masters were kind to their slaves; others treated them cruelly; but in either case, the slaves had to work for their owners without pay. As time went on the people of all the southern states kept slaves, but the people of the

northern states believed slavery to be wicked. The two parts of the country quarrelled over the question of slavery.

By this time Abraham Lincoln was grown up and by working and studying had become a lawyer. He believed that all men should be free and took the side of the slaves. At last the southern states decided to leave the Union and set up a nation of their own where they could keep slaves. The northern states said they would not let them leave the Union and they went to war about it. Lincoln took a leading part on the side of the north and as the people trusted him he was elected president. Like all civil wars, the fight was a long and bitter one, but Lincoln led the people bravely and wisely and after four years, the north won, and the slaves were set free. It was a great victory and doing away with slavery in the United States was a great step forward in the fight for the freedom and equality of all men, a fight which still goes on. Peace had just been made when Lincoln, the great leader, was shot and killed by an enemy. By his goodness, cleverness, and great speeches, he had become a world figure, and the whole world mourned his death.

When the teacher has told the pupils as much as she wishes of the story of Lincoln, the class should read the poem silently to find out what the poet thought it most important to tell us about him. There are only four verses and most of them are about his boyhood. Why would she tell us most about the boy, Lincoln? Build up a character sketch of Lincoln, talking over the qualities that made him so great and good a man. What does the poet mean by saying that even in a picture, there is light upon his face still? By question and suggestion help the pupils to see that she means that his goodness and kindness was so great that it showed in his face and shows still even in a picture. Recall the story, Tad Lincoln Catches a Spy, in Young Explorers, to show that though so good and great, Lincoln was not a solemn person.

Discuss, too, the quiet tone and pace of the poem and why the poet would write in this way of this man. Interpreting the piece, the pupils might each choose the line, or lines they think finest in it.

THE SCIENTIST WHO MADE THE PEANUT FAMOUS

Background:

This brief sketch of George Washington Carver should awaken an appreciation of this man who did so much to better the lives of his people, the negroes of the Southern United States. It is impossible, in a few pages, to describe fully his fineness of character, his great artistic ability, his intense love of all living and growing things, his immense capacity for work which was motivated by his desire for learning—at first his desire to learn to read the book that Hermann Jaeger had given him, and later to keep right on because there was so much in the world to learn.

His capacity for work and his ability to endure hardships is evident throughout the entire story of his search for an education. No one who has read the story of his life will forget his first winter at school. All that winter he slept in a barn with no coverings at all. During the day he attended school and after hours did whatever work he could find to earn money for food. Why he did not die that first winter for want of good food and warm clothing, he was never able to explain. This same capacity for work is shown in his life with the Martin's. He gave up his chance to go to school during the day to stay at home and care for Mrs. Martin, who had been very ill, and at night he was taught by Mr. Martin. With the motherly Mariah Watkins he worked faithfully, even coming home at recesses to help her with the washing.

His search for education took him into many states, and into many occupations: construction camps, hotels, barber shops, laundries. He graduated from college at Ames, Iowa, and then went to teach at Tuskegee Institute, a college of over 2,000 students.

Throughout his life he was continually learning as much as possible from books, and from laboratory experiments. At the same time he learned to play the piano and paint pictures. In addition to his paintings, many of which are in the George Washington Carver Museum at Tuskegee, and his bulletins for the use of the southern farmer, Dr. Carver developed:

1. From the clays of Alabama: face powder, pigments, paints, stains.
2. From peanuts over 300 products.
3. From sweet potatoes 118 products.
4. From cotton: paving blocks, insulating boards, cordage, paper, rugs.

It is characteristic of him that not one of the products of his brain and hands can be used to destroy.

Introduce the lesson by telling the class as much of the background as is desired. Point out Missouri, Carver's birth state, on the map. (The other geographical names may be located after the reading.)

Purpose:

Read to enjoy the story of a boy who did much to help his people and to find out the different ways in which he helped them.

Discussion:

From the Background and from the story have the pupils outline the character of George Washington Carver, and read sentences from the story which prove their statements. Find the sad and lonely parts of the story. Find the glad, triumphant parts. What characteristic of this man helped him most in his desire to help the people of the South? Can you think of difficulties he must have met? (Some may mention racial discrimination.) Note the picture on the first page. Here he is shown as a boy working among his beloved growing things. Note the kindly face of Dr. Carver as an older man at the end of the story.

Increasing Comprehension Skills:

Because of his service to his race, and to humanity, George Washington Carver is worthy of a prominent place in our proud procession. Through reading the story of his life, we become more interested in the negro race and learn to understand the negroes better.

I. **Make Judgments:**

Name four qualities which the boy possessed which helped him to rise from a humble beginning to a position of prominence.

(persevering, industrious, studious, ambitious.)

II. **Main Points:**

(a) State two things the scientist did to improve the lot of his people.

1. He taught the colored farmers how to improve the soil.
2. He improved conditions by making the peanut into marketable products.

(b) State four things he did for humanity in general.

1. By his discoveries he added to the world's knowledge.
2. He put many new products on the market.
3. He helped the white people of the Southern States. He saved the lives of many babies in the Belgian Congo.

Increasing Technical Skills:

I. **Review of the prefix re**—meaning again.

II. **Write meanings for these words:**

rearrange, redirect, reopen, revive, rewrite, redecorate.

Activities:

If a pageant is under preparation, plan the part for the Negro member of the United Nations family as suggested in the chapter activity.

THE SHIP OF RIO

Background:

Rio de Janeiro is the capital of Brazil, one of the United Nations. It is considered one of the most interesting and beautiful cities in the world. It is situated on a fine, large harbor, ringed around by splendid mountains. As it is not far south of the equator, the climate is warm, and tropical trees, flowers and fruits add to its attractions. On top of one

of the mountains, the people have set a huge cross which is lighted at night and shines in the sky high above the city. The Brazilians are a very lively people and their capital city is renowned for its gaiety. People from all over the world go there to have a jolly holiday. Songs, poems and plays have been written about the city and about the fun of "Rolling down to Rio". Rio de Janeiro is also an important port and hundreds of ships come from, and go to, its great harbor. In the poem Mr. de la Mare has imagined a ship leaving that gay port with a very queer crew.

Ask the pupils to read silently to find out who made up the crew and how they got on with their voyage; to discover also what kind of verse this is.

In discussion bring out that the poem is for fun, nonsense verse; that the poet is sketching for us a ridiculous, but easily imagined, picture of a ship being sailed by a crew of monkeys without a pair of reach-me-downs (breeches) among them. Note that the picture is all the funnier because it is so easy to imagine. Consider what makes it so: first monkeys do look uncannily like men and imitate them skilfully; again, the ship is not a modern steamer, but an old time sailing ship, propelled by the wind in its sails which must be fastened up to the mast, or let out to catch the wind, according to the weather. In taking in or letting out the sail, the sailors must often climb up into the rigging to do their work and it is easy to imagine monkeys scrambling around among the ropes and sails, doing this job more quickly and handily than men for they can swing by their tails and have both hands free for the work. Again, monkeys do not ordinarily wear breeches; why then does the poet repeat that these monkeys were breechless? Probably because a man caught without his trousers, like a person who falls flat, is a stock joke in clowning; it always makes people laugh. And monkeys looking so like men, the poet transfers the laugh to them. Probably too, because the repetition adds to the jolly rhythm, as do also the names of the parts of the ship in stanza three, and the monkeys' imitation of sailors in stanzas four and five. Ashore once more, they become monkeys again, and the poet slips in his final joke: a pun on the word 'nuts'.

The fun of the poem is after all, less the picture, amusing

as that is, than the rollicking rhythm. The class cannot read it even silently without hearing and feeling the jolly swing of it, and before they have finished it to themselves will be longing to put their tongues and voices to work rolling it out. By question bring out its rolling, swinging quality, reminding one of the swing of a ship, the rolling gait of a sailor and the rolling, awkward-looking run of a monkey.

The class will want to read it chorally. Its picture and rhythm are so eye catching and tongue compelling, that before they have mastered their reading satisfactorily, they will know the verses by heart and be able to roll them out as a choral recitation. In either case, work for distinct enunciation of the line endings (these are apt to suffer in so rhythmic a piece); variation of position in the words chosen for emphasis to prevent the rhythm stealing the whole show (the words and ideas are funny too); a good rollicking tone and pace; and exact timing on the part of the chorus.

JAN TREKKER

Background:

South Africa was first settled, three hundred years ago, by the Dutch. When Napoleon conquered Holland, he took possession of South Africa, and when England defeated the French Emperor, she took it over. In the hard times after the Napoleonic Wars, many British people immigrated to South Africa as they did to Canada. Soon there were as many British as Dutch in the Colony. Most of the Dutch were farmers, called Boers, and they used the native Kaffirs as slaves to help them work their big farms. At first the Dutch and British got on well together, for they were so few compared to the natives that they had to stand by each other to protect themselves. Presently the British began to take the lead in the Government and they abolished slavery. This made the Dutch angry and, after a time, they began to leave the colony. One band trekked across the Orange River and founded the Orange Free State; another crossed the Vaal River to found the Transvaal; a third band founded Natal.

It was during these great treks that Jan Trekker lived and had his adventures. In 1870, diamonds were discovered at Kimberley and brought a great inrush of white settlers from many parts of the world; and in the 1880's gold was discov-

ered in the Witwatersrand, just as Jan dreamed it might be. The great city of Johannesburg grew up beside the gold fields. These rich discoveries brought men and money to South Africa, but caused trouble between the British and the Boers, which led at last to the Boer War of 1899-1902. Britain won the war and generously granted free and responsible government to the Boers. The Colony became the Union of South Africa, one of the nations of the British Commonwealth.

Vocabulary Setting:

Little Dictionary words (Kaffir, springbok, aloes, Zulu, Afrikaans, Johannesburg) should be looked up and the places located before the reading. The other words will be gathered from the context.

Purpose:

Read to enjoy the story and to appreciate the vision and courage of those who explore and settle in new countries.

Discussion:

How many things can the pupils list that were hard for these people to do; how many dangerous things; how many things that were exciting and rather fun? Were any of the things these people did like the things done by the settlers who came to Canada? Are there any Afrikaans words in this story? Do any people speak Afrikaans now? (Yes, a great many, for the Dutch were the original white settlers of South Africa.) Jan Trekker 'saw visions and dreamed dreams'. What were some of these, and did they come true? Have the new settlers, that are coming to Canada now, a vision? The picture on page 164 will give the pupils some appreciation of the dangers and hardships of the trip. Ask them to interpret the picture at the end of the story.

Increasing Comprehension Skills:

I. **Gather General Significance:**

Complete these statements by choosing the correct answer:

1. The Trekkers left their old home because:
   (a) they wanted to find gold
   (b) they wanted better land
   *(c) they wanted freedom

2. The last river they crossed was:
   (a) the Orange River
   *(b) the Vaal River
   (c) the Witwatersrand
3. The great discovery that Jan dreamed of was:
   (a) the finding of diamonds
   (b) that there were many lions in the region
   *(c) that there was gold in the rocks
4. The city that grew up because of the discovery was:
   (a) Transvaal
   *(b) Johannesburg
   (c) Kimberley

II. Find Proof:

Find and give proof for the following statements:

1. It was hard for the Trekkers to leave their old home. page 165. (There were tears .....)
2. The Kaffirs were a dangerous enemy. page 168 (In the night..page 169 Jan found that out)
3. The climate of Cape Town is favorable for fruit growing. Page 164—(and the fertile valleys .....)

III. Follow Directions:

1. Sketch a large map of South Africa showing: (a) Orange River and Orange Free State, (b) Vaal River and the Transvaal, (c) Natal, (d) Port Elizabeth, Cape Town and Johannesburg, (e) Table Mountain.
2. Trace the route the Trekkers took.
3. Animate the map by drawing pictures of the animals of the region and show a Kaffir warrior.

Increasing Technical Skills:

If trek is the Dutch word meaning travel, what does the name Jan Trekker mean? (John Traveller).

II. Write the compound words in the story.

Activities:

I. The class should read what it tells in the geography about South Africa to discover what this member of the United Nations has to share with the others.

II. The pupils would enjoy reading an African story; "Lion Boy, A Story of East Africa," is a good one. (See the Book List for others.)

THE MAGIC LIGHT.

Background:

In "Jan Trekker" we read of a people who travelled under hardship to a new country where they could better themselves. Here we have a story of a man, discontented because he was so poor, getting permission to move to a giant metal-working plant in the heart of Siberia. For some years now the people of Russia have been opening up Siberia. As its great mineral wealth, its water-power and great agricultural possibilities are becoming more generally known, the number of people moving there has been greatly increased. This migration was on an even greater scale during the Second World War, when Russia in Europe was invaded by the German Army, whole factories were moved with all their workers in order that production could be maintained beyond the reach of German bombs. Ever since Russia launched her program of industrialization, scientists and technicians from other countries have gone to Russia to help them with this program. The Americans installing the plant at Kuzenetskroy would be one of those groups.

Vocabulary Setting:

There are 5 Little Dictionary words (Kuzenetskstroy, versts, Moscow, icon, samovar); and 5 (skirted, encasing, picturesque, countenance, beacon) should be gathered from the context.

Purpose—Read to find out why the light was "magic" to Stepka and to test your speed and comprehension.

Speed and Comprehension Test—Reading time 8 mins.

1. The Stepanichs travelled in a wagon. (True)
2. The Stepanich pioneers were well-to-do and prosperous. (False)

3. They were going to a new industrial centre in Siberia. (True)
4. Igor Stepanich had to get permission from the Government at Moscow to go to Siberia. (False)
5. To get horses, wagons and provisions for the journey they sold their house and land. (False)
6. The new industrial centre had as yet no modern conveniences. (False)
7. The pioneers dug caves in the clay for their new homes. (False)
8. Birch boughs were woven together for the roof. (False)
9. Russian women work in the fields and have no knowledge or skill in handcraft. (False)
10. The wonderful surprise the American friend gave Stepka was a job in the factory. (False)

Discussion:

Stepka and his family were migrating. We use that word to describe the movements, spring and fall, of other living things. How did Stepka's migration differ from that of birds? Study the picture on page 172 and choose words to describe how it would feel to travel in those wagons for days and weeks. Compare Stepka's wagons with Jan Trekker's (p. 164). Perhaps the pupils could mention (or the teacher might tell them of) migrations of workers in Canada: Farmers moving northward during the great drought on the prairies; the early settlers who came west in Red River carts; the still earlier settlers who came from Britain and the United States to settle in Eastern Canada. These settlers had the same reason for moving as Stepka and his family. This Russian family did the same things as other pioneer families do; what did they do? What part of the work did Stepka do? Build up a mental picture of the "little house just like a bird's nest." Imagine the inside of the house. Draw a rectangle on the blackboard and write the names of the things in the places where you think they would be on the finishing day. Have someone tell the story of the surprise that came to Stepka. Choose words to describe (1) Stekpa and (2) the young American. Study their faces

in the picture on page 176 and think of other words that you could add to your list describing them. An electric light might very well be called a "magic" light; why? Was the American being a good member of the United Nations?

Increasing Comprehension Skills:

I. Make Inferences:

(a) What utensil is a highly-prized possession in a Russian home? (the samovar).

(b) Why were the Americans in Siberia? (to set up industrial plants).

(c) Why was Stepka's grandfather apprehensive about making the move from their old home? (He was old and disliked new things).

II. Predict Outcomes:

With the introduction of electricity, name three changes which may be predicted for Siberia. (more industries, modern conveniences, greater population).

III. Making Comparisons:

What other story in Proud Procession tells of changes brought about in a new or backward country through the introduction of modern methods?

Bush pilots (page 18)

Big Red (page 23).

Dr. Grenfell's Copper Stories (page 128).

The Magic House of Samarkand (page 135).

Increasing Technical Skills:

I. Encyclopedia Practice:

Below are topics that pupils might find in an encyclopedia to extend their knowledge of the countries mentioned in this story. Ask the children to write the numbers from 1 to 4. When the titles are read from the blackboard by the teacher, have the pupils write down opposite the numbers the letters under which they may find the required reference material.

Topics:

1. Agriculture in Siberia. (A and S)
2. Industry in Magnitogorsk. (I and M) Magnitogorsk is an older town in Siberia.
3. Russian Arts and Crafts. (R) In most encyclopedias arts and crafts are included under a description of the country.

If an encyclopedia is available the pupils should prove their answers, correcting where necessary.

II. **Collecting Words Under Topics:**

Find all the words in the story that tell of the furnishings of homes in Siberia. (Brick stove covered with plaster and white-washed, hand-woven rugs, stools, tables, embroidered rugs, brass samovar, icon, coal-oil lamp).

Activities:

1. The pupils might enjoy painting a picture of the "little house like a bird's nest" on its hillside; or they might prefer to make a painting of the room inside, with the magic light in the window.

II. The selection offers several suggestions for scenes representing Russia for the United Nations Pageant.

ELDER BROTHER.

Background:

This story is from the book, "Bamboo Gate" by Vanya Oakes. Vanya Oakes has lived and worked in many corners of the Far East. She went to the Orient in 1932 and tutored the children of Sun Fo, son of Sun Yat Sen. Later she was correspondent for the United Press and the Christian Science Monitor. After Pearl Harbor she was much in the Orient, interviewing the common people. This story shows the reaction of an ordinary Chinese family to some of our inventions. It tells of a Chinese farm boy and his first experience with a train, and the ways of a big city. It shows an attitude

that all children will understand, fear and anxiety when meeting new things and new situations for the first time. The pupils would be interested in reading the whole book. They will appreciate the concern of the children for Old Crosspatch, the Turtle, who lived in a pond which was a breeding place for malaria-carrying mosquitoes. The children realized that the pond needed to be sprayed in order to kill the mosquitoes, so they willingly moved Old Crosspatch while this health measure was carried out.

Another interesting fact brought out in the story is that up to the present time the Chinese people have had a very low opinion of war. The soldier was considered very low class. In one of these stories a boy said to an American woman, "Why did your people come here to find out how to use gunpowder? You have been using it ever since to the sorrow of the world. War is silly. When will you stop it?"

Farmers are held in high repute. They hold an important place in Chinese life, and though their methods are very primitive, they raise much of the nation's foodstuff; vegetables and poultry are important in the Chinese diet.

The selection is a funny one. The humor is not of the physical, clowning type as most of our funny stories have been, but is a simple example of mental humor. Here we have the amusing spectacle of a vigorous, if young, personality all tangled up in his mind. The humor is especially appealing because of its kindliness, for in all the difficulties in which Elder Brother finds himself he has the keen sympathy of the reader. Understanding both sides of his problems we admire him although we laugh at him.

Introduce the story by discussing with the class what they know of China and bringing out some of the differences between life there and in Canada. Tell them that it is a funny story, but that it also contains interesting and important facts about China and the Chinese.

Vocabulary Setting:

Elder Brother is graded for the poorer readers and good fun for the whole class. Bumpkin and curd are defined in the Little Dictionary, but no vocabulary setting should really be required.

Purpose:

Read to enjoy the story of a boy who got all tangled up in his mind, and to find out some of the ways in which life in China is like life in Canada, and some of the ways in which it is different.

Discussion:

As the pupils will have been laughing over Elder Brother's adventures, discuss the humor of the story first. What makes it such a funny story? (Help the pupils to see that the goose, a big awkward-looking bird, to be carried round, helps to make our mental picture a funny one.) What funny things happen in the story? Which is the funniest? Is Elder Brother clowning, trying to be funny? What makes the things he does so funny? (Help the class to see that it is the confusion in the boy's mind.) Which is always funnier: a person who isn't trying to be funny, or a clown who is doing it on purpose? Another thing that makes the story funny to us is that we understand so well all the things that seem so strange to Elder Brother. Does this make him seem silly, or stupid to us? (No, it makes us sympathize with him for we know that if we were in China, we might find ourselves equally strange and confusing.)

Elder Brother is a real personality and a very lively and interesting one. Help the class to put together a character sketch of him. Study the pictures (pages 180, 186) and discuss his age, size, appearance, costume, expression. Then talk over his actions and speeches and note what kind of boy they show him to be. (Vigorous, scared but determined, afraid of new things, but not of people, speaking his mind right out to anyone, ready to fight for his rights. He played fair, too, with the goose.) Do you think that, perhaps, after all was over that he felt he had been a bit of a goose himself to make so much fuss?

Discuss next what the story shows us about life in modern China. Fire Wagon (Coughing Dragon); checks for parcels or other baggage; tickets; a conductor who took the tickets; a busy station with noise and confusion as people in a hurry get off; a parcel-shed where upon surrender of a receipt you receive your own property; a market place, a bank, a department store. What name was given to the department store?

Is that a good name? Do you know the name of any store to which that name would apply? Elder Brother was confused and excited about all the new things. There are two important reasons for that confusion. What are they? (1. He had never been in the city before; 2. He could not read, and so he had not learned about them in his reading. How do we know that he could not read?—tickets, checks, etc.) There are many people who cannot read in China and because of this, new things are even more difficult for them. During the war with Japan many of the country people knew nothing of bombs or aeroplanes. Sometimes these planes dropped bombs which made huge craters in the land. People hoped the giant birds would drop their eggs again as the holes made helped them with their well digging. The pupils may know that it is not surprising that Elder Brother had difficulty with his money as Chinese currency has changed a very great deal. At the present time the currency of China is very much inflated. If Elder Brother went to market today he would be surprised at the bundle of money he would get for his geese—and the almost as large bundle of money he would have to pay for what he bought. There would be very little money to take home.

Before closing the discussion try to arouse in the children an appreciation of the contribution of Chinese civilization to the world.

The pupils would enjoy interpreting the story by choosing one or two of the funniest passages for oral reading.

Increasing Comprehension Skills.

I. **Main Points:**

Which of the following state the main points in the story?

1. The Hung-hutze of China.
2. How the Chinese market their products.
*4. The fear and anxiety of a farm boy on his first marketing expedition.
6. How the Chinese observe New Year.

II. **Make Judgments:**

Complete these statements: (Cause and Effect).

1. Elder Brother was suspicious of the ticket agent business because .....
2. The boy called the people of the city Hung-hutze because .....
3. Elder Brother's hand shook when he handed out paper money because .....
4. Elder brother wanted silk stockings because .....
5. Elder Brother did not sell his last goose because.....

III. **Make Comparisons:**

A. **Likenesses:**

Write the Canadian name which corresponds to the name Elder Brother. Give the things which were new and strange to him.

1. Coughing Dragon .....(engine).
2. The piece of paper put on the baskets of geese (baggage checks).
3. Big shed where the Coughing Dragons were.....(the railway station).
4. The silver hong ..... (the bank)
5. Shop of a Hundred Goods ..... (Department Store)
6. Car with a roof over it ..... (passenger car)
7. Car where chickens and geese rode .....(baggage car)

B. **Differences:**

Write short, one word or phrase, answers to the following to show that some things are different in China.

1. How did Elder Brother carry his geese?
(in baskets hanging from a bamboo pole).
2. What was the custom in China when buying or making a sale? (bargaining).
3. Why didn't a 14-year-old boy know about trains?
(farming [or poorer] classes have few opportunities and little education).

IV. **Figurative Language:**

Write in your own words:

(a) eyes popped out of his head.

(b) I'm a stupid country bumpkin.

(c) The Dragons were sleeping, stamping and snorting.

Increasing Technical Skills:

I. **Collecting Words:**

The Chinese people are fond of noise and this is a very noisy story. Write all the noise words you can find. See how many times the word shouted appears in the story.

II. **Test Yourself on the Word List:**

Look at the word list on page 457 to find if there are any words of which you are not sure.

Activities:

I. Consult a good reference book and list as many things as possible that were invented by the Chinese.

(These contributions which China gave to the world may be included, as well as her silk, tea, china, etc., of today, if the United Nations Pageant suggested is under way.)

THE SHEPHERD WHO COULDN'T SEE THE LIGHT.

Background:

This is a play to read at Christmas time, but its thought is one to be remembered at all times, the great thought that Christ brought to the world: "Love your neighbor as yourself." This is the thought upon which democracy is built, without it, democracy would not have been possible in the world. From it has sprung the faith of democracy: belief in the worth of the common man; out of it has grown the discipline of democracy. After two thousand years, men are just beginning to understand that the welfare of the individual can be assured only if the community good has first been provided for; that even an individual nation can prosper only as the community of nations prosper. It is this still scarcely grasped aspect of Christ's great thought that has

brought about the foundation of the United Nations. It is only by increased understanding of this thought, and increased practice of this discipline on the part of all individuals and nations that democracy and the United Nations will succeed.

Remembering that it has taken us two thousand years to arrive at this beginning, the progress made in the short life of the organization is not disappointing, but amazing.

"Love your neighbor as yourself" is, then, the thought of the day, the light that Mordecai could not see. Suggest to the pupils that in reading the play they should try to find out what light it was that the shepherd could not see. It will probably be wise to read the play aloud and follow with a short discussion of the names of the characters, any other words the teacher thinks it necessary to explain or have looked up; any other small points brought up by the pupils. Then have the class read the play silently in preparation for the main discussion and statement of the thought.

In discussing the play it would probably be best to begin with the time: Was it the first Christmas night, or later, or earlier? The place: Where is Bethlehem? (in Palestine.) For what is it famous? (It was Christ's birthplace.) The scenes are simple. The pupils might sketch them on the blackboard, or group themselves in the positions. Talk over the characters, noting as the central figures the loving Samuel and the unloving Mordecai. Joel, too, is a lover of his neighbor. Help the class to see that young Joel by being like him, emphasizes the fine character of Samuel. Discuss also the action: the bitter speeches of Mordecai and Samuel's kindly explanation of the change in him. The pupils may be able to suggest some causes for this (sorrow, death of relations, ill-health, unkindness of others, failure in business.) He remains bitter and gloomy, but he gives in a little to Samuel's pleading and consents to go with him. Joel's kindness, Samuel's affection, the light, the music, the angel's song, all had failed to melt Mordecai's hard heart, but few can resist a little, helpless child. The sight of the Baby Jesus drove out the unlovingness that had made Mordecai self-centred and unhappy for so long and restored him to his former kindly self. The teacher will be able to assure the class that many a hard hearted, selfish person, through loving

his children has come to "love his neighbor" and become the happier for it.

The class will now probably be able to say that the "light" Mordecai could not see was the idea that loving one's neighbor, being kind to others, makes the doer as well as the receiver of the kindness happy, and that being unloving, unkind, makes one unhappy. Even Grade Six pupils may already know by experience that that is true. A question as to why this play should have been placed in the chapter about the United Nations, may bring out the point that the United Nations, where many nations gather to try to deal justly and fairly by one another is the nearest that mankind as a whole has come to loving his neighbor as himself, and that to try to do that in a practical way is the purpose of the United Nations.

Teacher and class may feel that working out and stating these thoughts is a sufficient interpretation of the piece, as, indeed, it is. If time permits, however, an "oral reading" of the play will still further clarify the ideas and deepen the impression they have made. It makes also an attractive presentation for a Christmas concert, and would lend itself to being used as the conclusion of the United Nations Pageant.

Vocabulary Setting:

No preparatory word study should be required, except the pronunciation of the proper names.

Activity:

The pageant to conclude this chapter might consist of a symbolic bringing of gifts to the United Nations. In working out such a project, the chairman of the United Nations would occupy the central position with, perhaps, the four freedoms grouped about him. To the chairman all the contributions to the Family of Nations might be brought for distribution. Those nations who are not fortunate enough to have food to spare have other goods to offer. Some members more advanced in scientific ways, have knowledge to share and services to offer in helping more backward members to improve the conditions under which they live. It is this interchange of goods and this sharing of wealth,

knowledge and friendship that must inevitably ensure not only freedom from want but those other freedoms which we hold most dear.

As a background for the pageant a large map showing in color the homes of the different members of the United Nations family may be prepared. Below the map might be placed a collection of representative contributions. Colored string tied to the article might lead to the map showing the source of the contribution. A set of the flags of the United Nations might be used with good effect. Replicas of them may often be obtained from hobby shops.

Some such program, intermingled with suitable music and chorals should be of interest to an audience, while its planning and preparation should fix firmly in the minds of the pupils the ideas of the interdependence of nations and the values of co-operation.

If it is not desirable to work out a pageant, a simple summary might be the preparation of a scrapbook containing pictures, stories, poems, songs and items of interest about the different nations in the chapter.

Chapter Five

TALL TALES.

Introduction to the Chapter.

A tall tale is a story so highly exaggerated that no one could or would believe it. The tall tales in this chapter were chosen for their clever, humorous quality. They are good fun and that is the spirit in which they are meant to be read.

A sense of humor is important to everyone's well-being. It can be developed and improved. The training of this important possession helps one to see the difference between humor that is cruel, and humor that is kindly; between that which is wholesome and that which is silly and cheap. One way of developing this enriching quality is by reading stories by clever writers who know how to put humor into a story.

There are many types of humorous stories; the tall tale is one kind. Some of those chosen for this chapter (e. g. If You Had a Wish) have been spun entirely from the writer's imagination. In these, what began as a figment of fancy was stretched by degrees until it reached the very height of the ridiculous. The poems are descriptive, depicting a character in a highly exaggerated manner. Some of the stories are based on fact and others have their origin in the folk lore of early peoples. These have been told, retold and laughed over for years and the writer has set them down in much the same language as they were related to him. They are worthy of preservation because they give us a picture, though an exaggerated one, of things that happened, or things that people have imagined.

It will be the duty of the teacher to make clear that a tall tale is the product of a clever, inventive mind, and that spinning a tale to the satisfaction of readers or listeners is an art. It may require training, but inventing such a tale, telling it well, and appreciating it are, all three, real and very useful achievements.

Many children, like many grown-ups are very matter-of-

fact. Their spirits are not easily aroused; they are slow in grasping the point and do not naturally appreciate the humor of a situation. To help these children enjoy the fun the stories should be read aloud, teacher and children laughing over the funny incidents together. In discussion after reading, they will decide what made the story funny and the teacher will help to put the funny situations together, building them up to a climax. A spark of humor soon ignites with some people; laughter becomes contagious; the class laughs in the right places and a growing appreciation of the humorous quality of the story becomes noticeable. Once the spirit of humor is aroused, it should be cultivated. The children should be encouraged to read many funny stories, compare and comment upon them. They should list the writers of those stories among their book friends and think highly of them and their accomplishments.

As a follow-up activity of this chapter a Story-Telling Program might be considered in which groups choose their best story-teller to tell his story to the class, for it is only when we attempt to spin a good tale or tell a good joke ourselves that we appreciate the merits of a good one told by others.

As a natural outcome of this chapter the class might concentrate on the exaggerated type of story. Following the reading of the stories in the chapter they might choose to: describe a character; build up a story to a climax; tell a story with a point. The teacher and class should agree upon and set down a set of points which might be used as a basis for evaluation.

In introducing the chapter it is suggested that attention be called to the decorative frontispiece and the full page picture where the story teller in the act of stretching the truth is telling a convincing yarn. His fallen mask, his drooping glasses, his rapt expression, indicate that he is intent on making his story a tall one. The winking owl looks on approvingly. The size of the details in the background all emphasize the tallness of the unusual tale.

It would be well, before beginning to read the chapter, to discuss with the children the importance of having a sense of humor and why we should try to improve it. The following points are worth emphasizing. They might be sum-

marized on the blackboard and be copied by the pupils in their Reading Activity books.

A Sense of Humor:

1. makes us pleasant to be with.
2. helps us win and keep friends.
3. helps us understand people better.
4. prevents us from dwelling too much on our troubles.
5. helps us to laugh at a joke on ourselves as well as on other people.
6. keeps us from taking ourselves too seriously.
7. keeps us from boasting and talking too much.
8. helps us to enjoy what we read.

WHOPPER.

Background:

Discuss the meaning of "whopper," an exaggerated story, one in which dull commonplace things are made exciting. Reference may be made to **The Necklace of Truth** in Young Explorers, Book IV of this series, to illustrate the consequences of stretching the truth when you expect to be believed. Telling a tall tale when you're stating facts gives no end of trouble, but telling a tall tale when you do not expect to be believed is good fun for the teller as well as for the listener.

Vocabulary Setting.

Whopper and unconcern are defined in the Little Dictionary (plaintively, depressed, kindergarten, misgivings, singled, abrupt, reluctantly) should make good practice in gathering meanings from the context.

Purpose.

A tall tale sometimes proves to be a boomerang. Read this story to find out what happened when Whopper keeps on telling whoppers.

Discussion:

Review the steps in the story, the three incidents: (the fight, the kidnapper, the lost dog). Some of Whopper's friends held that he was telling lies; his parents called it

exaggerating. What is the difference? A story is generally called a lie only when it is told with the intention of deceiving someone. Did Whopper intend to deceive? Are his stories lies, or "tall tales." What did Whopper himself think? What does the class think? Note that each of the incidents marks a step in the lesson Whopper is trying to learn: The first "whopper" brought repentance; the second, confession and a scolding; the third was turned into the truth just in time to win him a reward. Which of the incidents would have the strongest effect on Whopper? What kind of boy was he? What mental quality had he? (imagination). Is that a good gift, a valuable one? What does it enable people to do? Of what should people with that gift be careful?

Increasing Comprehension Skills:

I. Making Statements:

Copy the exaggerated statements and underneath write the plain statements of fact.

1. Whopper downed an enemy in a big fight.
   (Whopper fell down when he swung his fist at a boy.)
2. A big hairy giant with a tremendous stick kidnapped Petie.
   (Petie's Uncle, who carried a cane, walked away with Petie.)
3. A big police dog chased Whopper for blocks and pulled him down out of the tree where he had climbed for safety.
   (A little black Scottie whirled out of the bushes and was worrying his shoes.)

II. Figurative Language:

"One should not *jump at* conclusions," is advice that is frequently given.

Write this advice in your own words.

III. Writing a Summary:

Whopper at last had a story to tell which did not need exaggerating. Write in a few short statements the story he had to tell.

Increasing Technical Skills:

I. **Enriching Word Meanings:**

(a) Find all the words in the list on page 457 that show that Whopper was sad or worried. (plaintively, depressed, misgivings, gulped, sagged, reluctantly).

(b) Find all the movement words that show that Whopper was moving slowly or was thinking. (scuffed, lounging, squirmed, gulped). Demonstrate these words by dramatization.

Activities:

I. "The Boy who Cried Wolf" and other fables from Aesop would provide good correlated reading for this chapter.

JOHNNY CHINOOK

Background:

The tall tales in this selection are taken from the book: Johnny Chinook, a collection of stories made by Robert E. Gard, who came to Alberta to make a study of the folk-lore of this part of Canada. The stories he appropriately accredited to a mythical character which he named Johnny Chinook, because the tales have their origin in the life of the people who inhabited the Chinook region of the West.

The Chinooks are warm winds that blow from the Pacific over country once inhabited by the Chinook tribe of Indians. These winds sweep through the passes of the mountains over great stretches of foothill and prairie country, even to the western boundary of Saskatchewan, and their influence may be felt as far north as Peace River. Their approach is usually heralded by a low arch in the western sky known as a Chinook arch. They blow up quickly and the snows disappear with almost incredible suddenness at their magic touch.

The stories which make up the collection were gleaned from old-timers, old records and periodicals, and from the files of early newspapers. One of these, in particular, invited research. This was a weekly called *The Eye Opener* printed by a noted character, Bob Edwards, known by all as a firm believer in the freedom of the press. In his editorials he spoke his mind on many subjects in no uncertain terms. He ferreted out the news from all quarters and high-lighted

events in brilliant style. His columns were filled with wit and humor, at the expense of his friends and enemies alike. *The Eye-Opener* remained true to its name. It was typical of the times and gave an enlightening picture of a colorful era. For many years these tall tales were told by old-timers of the West to the gullible tenderfoot who was always puzzled to know just how much was truth and how much fiction.

In preparation for reading these yarns the teacher should point out on a map the locale of the stories, give a brief picture of the stirring days of the West, the pioneer inhabitants and the ranchers, and cowboys. It should also be explained that these stories of exaggeration are different from the whoppers which the pupils have just read. They are short, with a point, and that point not too obvious; but just as a clue leads to the solution in a mystery story, so what they read in these short stories will lead them to form a conclusion, which is the point of the story, and this point can be stated as a plain truth or fact.

Vocabulary Setting:

Coulee and new-fangled are defined in the Little Dictionary.

Purpose:

Let us read the selection first to find out how many yarns are told and what each one is about.

Discussion:

Discuss the purpose question. Help the pupils to build up the imaginary pictures. Help them to decide what it is that makes each story amusing.

Why might exaggeration be considered all right in these stories when with Whopper it caused no end of trouble? Why were these stories told? Did they amuse the listeners? What makes them so funny? Help the class to see that it is because of the tiny bit of truth in each contrasted with the enormous untruth (Mutt and Jeff); and they are told so seriously.

Increasing Comprehension Skills:

I. **Choosing Titles:**

There are five stories told in this selection. Write the numbers 1 - 5 and from the suggestions below choose the best title for each.

1. A Big Snowfall, *Racing a Chinook, A Ride from Morley to Calgary.
2. Beavers, The Industry of Beavers, *A Homesteader's Troubles.
3. Bears, Fighting Mad, *Outwitting a Grizzly.
4. *The Hot Winter, Winter Crops, Mosquitoes Like Sparrows.
5. *The High Wind, Steered to the Ground, A Cattle Round Up.

II. **Training the Sense of Humor:**

Put the right ending to the statement begun below:

1. To fight off the mosquitoes we carried (baseball bats)
2. We cut the grain with .....(bucksaws)
3. The straw made good.....(drainpipes)
4. We heaved up the potatoes with a.....(crowbar)
5. Carrots were drawn off with a.....(block and tackle)

Increasing Technical Skills:

I. **The Sound of pn, gn, and kn:**

Note the pronunciation of the word pneumonia. Note that the p is silent, the first sound is that of the n. There are not many words in regular use that have this pn sound but there are a great many with kn and gn where the first consonant is silent and the initial sound is the n sound. See how many of these you can find.

II. **Analyze these compound words:**

Write the two words which make up each compound word:

homestead, bucksaw, crowbar, roundup, humdinger. Work out a meaning for each compound word. Check your meanings with the dictionary. In some compound words the meaning is an exact compound of the two words. In others it is entirely different. Write those that have an entirely different meaning.

JOHNNIE COURTEAU

Background:

William Henry Drummond, who wrote the poem, was a Canadian doctor who practised for many years among the French-Canadians. He became their great friend and admirer and wrote several books of poems telling of their adventures, their courage and their kindness. To make his characters seem more typically French-Canadian, he wrote in the amusing mixture of French and English which many of his friends used when they spoke 'English'. The adventures related in the poems are usually exciting and funny, and the dialect adds to both the excitement and the fun. Johnnie Courteau was a super-lumberman, a big, bold, gay-hearted fellow, skilful at everything in the woods, like Glasier and his men, a kind of real, instead of legendary, Paul Bunyan.

Introduce the lesson by telling the class a little about Drummond and his friendship for the French-Canadian and especially for the lumbermen of the Ottawa. Explain the use of the French-English speech and examine some of the words and phrases used on page 211. Have the pupils read the poem silently to report what they think of this lumberman hero.

During the discussion, to illustrate the points made, it is a good plan to re-read lines, with plenty of life, and, perhaps, slightly exaggerated emphasis. Begin with a short discussion of the amusing words and phrases. There are very few of which the pupils will not easily guess the meanings. Practise pronouncing the French-English words as they are spelled, and reading, in chorus, lines and stanzas to catch the rhythm pattern. Note Johnnie's adventures on the river and in the woods and build up a character sketch of him by listing words that describe him. Come at last to the picture at the end of the poem. The artist has done a splendid one of him, and the pupils may be able, by studying it, to add a few more words to their character sketch. Talk of the rhythm of the poem. Help the pupils to choose words that describe it (e.g. fast, smooth, yet full of short, abrupt words; swinging, full of movement; musical, full of sounds, etc.) Consider in what ways it suits the character; in what ways it pleases the reader and listener.

Johnnie Courteau lends itself to being read aloud in relay fashion, a different pupil reading each verse, while the whole class comes in strongly on the concluding phrase: 'Johnnie Courteau'!

IF YOU HAD A WISH

Background:

Compared with the Johnny Chinook yarns, which were probably made up as they were told, this folk tale is long, although no 'taller'. The East having been settled earlier than the West, the tales of our Eastern Canadian folk have been told over a longer period, by one generation after another, always growing bigger in the telling. This story is tragic, yet amusing, because of the ridiculous situations in which the man and his wife become involved through their ill-considered wishing. As is often the case when sudden good fortune follows bad, the eyes of the couple were blinded by selfish greed. They failed to remember that there was a door of escape that might have led them out of their troubles. Finally, after suffering much punishment, a final effort in which they give thought to others as well as themselves brings them peace and contentment. The truth brought out as a conclusion arrived at by the couple, is like a moral and therefore gives the story something of the character of a fable as well as that of a folk-tale.

In preparation for reading, the teacher should explain how the longer folk tale grew, and review the early history of French Canada, the discovery by Jacques Cartier and the arrival of the fishermen from the French province of Brittany. Picture the early fishermen at their work and ask the children to imagine how they might have filled up their leisure time by telling stories, competing with each other to see which could tell the tallest one.

Vocabulary Setting:

There are two proper names (Gaspe, Brittany). The places should be pointed out and the fact noted that many early settlers really came from Brittany to Gaspe. There are four context words (famished, piteously, clamber, mantel). These should be used to test the skill of the poorer readers.

Purpose:

This is a fisherman's story. Read to find out what happened when a fisherman caught a really big one.

Discussion:

Have the answer to the purpose question stated. A stairway might be built up on the blackboard to illustrate how one wish led to another and the resultant series of disasters until, by chance, the man hit upon the wish that released them from their torment. Make a character study of the man and his wife.

Increasing Comprehensive Skills:

Drawing Conclusions and Making Statements:

Throughout the story the man and his wife state several conclusions which they have drawn. Copy from your reader the statements which answer the following questions:

1. What conclusion did the man come to about bad luck lasting a long time?
   (The longer bad luck lasts, the nearer we are to good.)
2. What conclusion did the wife come to about her husband?
   (Every time her husband came home a fool entered the house.)
3. What conclusion did the couple come to about wishes?
   (With wishes comes grieving.)
4. What moral did they draw from their experiences?
   (If they cannot make the thing they wish for, then they must wish for that which they themselves can provide.)

Increasing Technical Skills:

I. Consonant sounds (f):

Put the following words on the blackboard: form, fox, phone, photograph. The children will see that the ph sound often has the same sound as the consonant 'f'. The pupils may then try to write as many words as they can where ph has the same sound as the letter f.

II. **Suffixes:**

The suffix less means without. The word friendless means without a friend. Write meanings for the following words with the suffix less:

handless, graceless, thankless, foodless, tearless, fearless. The suffix ness means the state of being. The word sickness means the state of being sick. Write meanings for the following:

darkness, greenness, whiteness, smartness, cleverness, kindness, righteousness, wickedness, cleanness.

Activities:

I. Find and prepare to read or tell folk tales of any Canadian people who inhabit central Canada.

THE TAMING OF TURSIOPS

Background:

This story, taken from Children of the Sea, by Wilfrid S. Bronson, reads like a tall tale but there are those who claim that it may have been wholly or partly true. At least it is probably based upon something that really happened for people have had interesting experiences with dolphins. They are intelligent, friendly animals who show a strong attachment for each other, the mother dolphin taking great care of her offspring, the leader being very watchful of the herd, and the members being loyal to their leader and considerate of each other. We know, too, that there are human beings who "have a way" with other creatures. Animals are naturally drawn to them and trust them so that if one of these man-creatures were as much at home in the water as on land, as Smudgy was, and if he should help an injured dolphin to get well as Smudgy did, it might well be that understanding and friendship could develop between them.

Tursiops, the name given by scientists to all the dolphins of the special breed to which this one belonged, was born in a calm, slow stream of the Florida swamps. When he was old enough, his mother took him out to sea where he met with many adventures. One day the leader of the herd was mortally wounded. Tursiops was parted from his friends, attacked by a shark and found himself in a deplorable condition. Besides the soreness of his mouth, his tattered skin, and the

bite out of his tail, the rear half of his body was badly scratched and gouged. On his dark sides, the score was marked in ugly cuts. It told how many times deadly jaws had failed to catch him squarely, had failed to finish him off. It was in this condition that Smudgy found Tursiops near the old stone pier where, like a storm-worn ship coming in to port, he had at last found a safe haven from his enemies.

The teacher might introduce the story by explaining that Tursiops is the name given to one kind of dolphin. Most dolphins are from 6 to 8 feet long, with rather a pointed snout and many teeth in both upper and lower jaws. They live in herds and are very playful. Travellers on ships crossing the ocean often see them. When a herd of them catch sight of a ship, they will often follow it, racing along with it, diving under it, leaping up into the air in the gayest kind of play. Tell the class also the earlier part of the story of our Tursiops as given above.

Vocabulary Setting:

The following words (pier, tensely, serjeant-major, po'puss, sensations, scuttle, session, nourishment, harmonica, grunts, tantalizing, capers, stimulating) are so well defined by their contexts that they make a good exercise in getting meanings from context for the poorer readers. The Little Dictionary words (submerged, dolphin, Tursiops, welter, dorsal, spasms) might also be looked up by, and discussed with, the poorer readers, though the average and good readers will probably gather their meanings from the context.

Purpose:

Read to enjoy the story and to find out how a boy tamed a fish.

Discussion (to be taken after the Rate and Comprehension Test):

Review the steps in the 'taming'. What devices did Smudgy use to make friends with his new pet? (fed him, drove away the small fish, tickled him, scratched him, played to him, and played with him). How did Tursiops receive each of these advances? What element gives each of them added excitement for Smudgy and for the reader? (the danger). What was the danger? Consider the size, strength, and natural

fighting and killing temper of any wild animal. Could Tursiops have killed Smudgy? Quote sentences that show that Smudgy knew the danger. Why then did he take these risks? (He was sorry for Tursiops and then grew fond of him.) Did he enjoy the taming? Which was the most exciting and dangerous of the games they played? What was the climax of them and of the story? (the power dive). What do these games tell us about Smudgy's skill in swimming? The pupils will be able to deduce that he lived by some warm southern seashore where, probably from babyhood, he had spent almost as much time in the sea as on the land. (The book tells how he became as much a child of the sea as Tursiops himself.) The picture shows him as a handsome, jolly little chap, but younger than his twelve years. Upon these facts build a character sketch of Smudgy. Consider the different things he said and did and choose words to describe him. He will be found to be an extremely attractive character.

Discuss also the story as a 'tall tale'. Is it one? Certainly it is different from the others in the chapter. How does it differ from them? (It is not noticeably exaggerated.) Help the pupils to see that the exaggeration here is not in the details, as in the other stories we have read, but in the idea that a boy could tame a fish and especially one so large and dangerous as a dolphin. He keeps us completely convinced of the possibility of the things said and done, and the reality of the story. How does he do this? (by his cleverness in making his two characters, Smudgy and Tursiops, so natural and so attractive; by making them do only things that are possible, or that might be possible. He is most careful to keep away from the wild kind of things done in *Johnny Chinook* and *If I Had a Wish*.) Perhaps the pupils may be able to see also that an important part of the truthful effect of the story is the result of the careful accuracy with which the author describes each thing that happens. If a boy could have taken a power dive with a dolphin, it would have happened just as Bronson describes it. He is able to do this because he is a great naturalist, as well as a fine writer.

Interpretation:

The story is brilliantly written and well worth reading aloud. Have the pupils choose a favorite passage for oral reading.

Increasing Comprehension Skills:

I. **Speed and Comprehension Test.** Reading Time 9 min.

Write the numbers of these statements and opposite each write *yes* if you believe the statement to be true and *no* if you suppose it is not.

(No) 1. Smudgy was a native of Mexico.
(Yes) 2. Smudgy was surprised to find Tursiops so near shore.
(No) 3. Tursiops had been in a fight with a silversides.
(Yes) 4. A porpoise can breathe only in water.
(No) 5. Some small fish grunt when they are injured.
(No) 6. Tursiops had ears like those of humans.
(Yes) 7. An octopus has many arms.
(Yes) 8. An octpus squirts an inky fluid to blind the enemy.
(No) 9. Smudgy came up quickly from his deep dive because his lungs were empty.
(No) 10. Smudgy's ears felt light after his dive because he had got water in them.

II. **Make Judgments:**

Write 3 reasons why Smudgy was able to make friends with Tursiops.

III. **Effective Language and Comparisons:**

How does the writer express these statements? (See page 227.)

1. Smudgy could not hang on Tursiop's flipper at first.
2. Tursiops increased his speed to get away from Smudgy.
3. Smudgy was carried ahead very rapidly.
4. Smudgy held on tight as they dived down to a great depth in the harbor.

Answers:

1. He might as well have tried flipping an express train.
2. Tursiops changed from a living speed boat to a bullet of flesh and blood.
3. Smudgy was carried ahead in a welter of foam.
4. Smudgy held on tight as they sounded.

Increasing Technical Skills:

I. **Choose the Right Meaning:**

Meanings: Select the most suitable meaning from the list below for this sentence.

He saw the old buried wrack of a fishing smack. ....

smack 1. a slap. 2. a kiss. 3. a sharp quick blow. 4. a small sailing vessel.

Mebbe he likes *scuttle*

scuttle 1. a small opening in a ship's deck. 2. to sink a ship. 3. an octopus. 4. a metal pail or basket for holding coal.

grunts 1. low, gruff sounds. 2. a small fish that is good to eat.

Tursiops cut *capers* all around him.

capers 1. little goats. 2. playful leaps and springs. 3. seeds of a plant used for seasoning.

II. **Understanding dialect:**

Below are some of the words spelled the way Smudgy said them. Spell them the way you would say them.

tiahed	po'puss	silbersides	critter	scrotch
mebbe	sho'	da's all	heah	dese

III. **Check the word list:**

Read the word list, page 457, to see if there are any words you do not know. Look them up in the dictionary.

Activities:

I. The book *Children of the Sea,* by Wilfrid S. Bronson, is delightful reading and would be enjoyed by Grade Six pupils.

THE HIPPO'S DANCE

Background:

The pupils will recognize this poem at once for what it is: nonsense verse. Anything less fitted for dancing than a hippopotamus, it would be difficult to imagine. A picture

of one would be useful to refresh the pupils' minds as to his extremely solid and clumsy shape, his huge mouth and fearsome tusks. The picture on page 230 shows him vaguely, as in the boy's dream, but standing ready for the dance. The pupils may recall him, too, from the simpler poem about him in *Gay Adventurers.* In it he was considered more or less seriously. Here he is delightfully clowned, his appearance and actions being placed in strong contrast, completely topsy-turvy. The contrast in the two general ideas: hippopotamus and dancing, is cleverly carried over into the details of the poem and the whole effect is made completely real with the larger-than-life reality of a dream—though the fact that it *is* a dream is not given away till the very end and comes in the last line as a final joke upon the reader.

Having recognized the poem by its title as nonsense, and recalled the appearance of the hippopotamus in preparation for the clowning, the class should read the stanzas silently to enjoy the amusing contradictions in the details.

In discussion, imagine first the contradictory scene: a tropic land beside the Arctic sea, with tigers peeping from their nests (see page 230). To this enters the hippopotamus, exaggerated in size, shape and clumsiness by the dream, to give the invitation to the dance. Study the action: in giving the invitation, he 'grinned, stretched, wagged, winked, eyed, leered', all natural enough in a shy human being, but terrific where magnified to hippopotamasian size. Note the contradictions in: the polite invitation and the awful threat of weight and spread of jaw towering over the boy; 'so lightly and so daintily, —— he shook the very ground'. Hear the thunder of his dancing in the reverberations of 'Re-echoed with the sound'. Make sure that the meanings of the action words in stanza five are clear to the pupils so that they may enjoy imagining them as performed by a giant hippopotamus. Hear him grunt and groan as he circles the petrified boy. See the enormous shape tower higher and higher! Then the crash, and the awakening. Finally consider the hippopotamus as a clown, choosing the qualities and actions that make him such a funny one.

In interpreting the poem, it might be fun, keeping in mind the hippo's size and weight, and the actions mentioned, to work out a kind of dance pattern for him. Stanzas four and

five suggest the time, manner, and steps of such a dance. On the other hand, the poem makes excellent relay oral reading. It gives good practice in making fun by varying the pitch of the voice and stressing unexpected words. It would be great fun to have the dance performed, solemnly, while the relay reading proceeded, clowning the pitch and emphasis, also solemnly.

THE GRUMBLE MEETING

Background:

The story from which this play was made was chosen from a group of stories in an interesting book, "Hey Diddle Diddle" by the English author, Stephen Southwold, who kindly granted permission for its use in gratitude for the service Canadians rendered Britain during the Great War.

The story of this play is a fable. Like all fables, it satirizes the follies of men by representing them as practised by animals ;and teaches the moral that it is better to keep the troubles we know than to fly to others that are strange to us. The story is simple, the characterization slight, but subtle. The fun of the piece is in the actors' mimicking of the absurd voices of the animals both before and after the change.

Introduce the lesson by recalling to the class the definition of a fable and ask them to read the play to find out what moral is taught in this one, and what are the funniest things in it.

The Little Dictionary words (hyena, sampan, gibber) might be looked up and the proper names (Methuselah, Midas) pronounced, if the teacher thinks it necessary.

In discussion, get the moral stated and go on to discuss the 'funniest thing'. Help the pupils to see that there is more cause for the animal complaints than one might at first think, e.g. the neigh *is* light and high-pitched for so large and dignified an animal as a horse; a pig's grunt *has* an angry sound, etc. Help the pupils to choose several voices that really are unsuitable—when you stop to think of it. Help them to see that the great joke comes when each creature finds himself with the new voice, for the new ones are much more unsuitable than even the worst of the old ones.

As the real fun of the piece is in this mimicking of sounds, the play should be read dramatically. The mimicking, and

the changing of the voices gives excellent oral training and is well worth a period spent in practice and another in reading. It is a good play for informal class acting. It requires little scenery and necessitates good characterizations. There is scope for originality in the making of animal masks and head pieces. These can be made very amusing. The painting of an old-time jungle scene as a background gives opportunity to practise representative drawing and exercise creative ability.

Increasing Comprehension Skills:

Before presenting a play or dramatization, it is a good plan to give the audience a summary of each scene.

Make a Summary in a few short sentences of each scene.

Increasing Technical Skills:

I. **Consonant Sounds:**

Write the following words on the blackboard: jump, gibber, ginger. The pupils will notice that the sound of g in these words is like the sound of j in jump. This is the soft sound of g.

The sound of g in gone, ground, grew, garden, is called the hard sound of g.

Make the headings. *Hard g Soft g.* Arrange the words from the following list under the correct headings.

giant, germ, going, gimlet, giblet, green, great, gravy, grape, gilt, gin, Gibraltar, giddiness, gigantic, giggle, germination.

II. **Syllabication:**

Divide these words into syllables:

gibber, twitter, sampan, gobble, cackle, Midas, jabbed, session, scuttle, ration, forbade.

Do the pupils remember the rules that apply in each case?

III. Refer to the Word List. Check words for pronunciation and meaning. Give context exercises.

THE TARRY BUCCANEER

Background:

The chapter ends by the Grade Six reader telling a 'tall tale' to himself or herself. He plans to be a pirate, or buccaneer—in the back of his mind, he knows he never will be, but the imagining is great fun. He sees himself 'stride up and down the bridge' beneath the skull-and-cross-bones flag, and hears himself 'roar fighting orders to his dare-devil crew'. In the poem he tells over the things he means to have and do.

'The Spanish Main' (Main is a poetic word for sea) is the Caribbean Sea, especially the part surrounding the West India Islands and between the islands and the mainland of Central and South America. Following the discoveries of Columbus, the Spaniards claimed all North, Central and South America, and took possession of the 'Spanish Main', many of its islands and the lands surrounding it. From its ports their galleons carried home to Spain ship-loads of silver, gold and pearls. Bold navigators of other nations, e.g. Drake, constantly raided these Spanish waters, capturing Spanish treasure ships or landing and filling their own ships with treasure seized from the natives. This they did at great risk for Spain kept ships of war on the watch for these pirates and buccaneers.

The word buccaneer has long been generally used as synonymous with pirate, or sea-robber. But originally 'buccaneer' meant men who 'bucked' or dried meat for the use of the Spanish ships and colonists in the 'Main'. In early days, a ship was wrecked on an uninhabited island and her crew lived on the wild cattle they found there, drying the meat they could not use at once. When, later, they made contact with neighboring islands, they found a good market for their dried meat. The business of drying or 'bucking' meat for sale, usually combined with piracy, became a common one and the 'buccaneers prospered greatly.

Following some explanation of 'Spanish Main' and 'buccaneer' as background for the piece, the pupils might read the poem silently to find out what they can about this particular buccaneer. Or, if the teacher thinks it best, she should read the poem aloud with a good swinging rhythm.

In discussion bring out the point that this buccaneer is a boy or girl day-dreaming. (Note that there have been women

pirates and that some of the best pirate stories have been written by women.) Bring out also the point that the picture the day-dreamer makes of his doings and possessions is put together from stories he has read. Study the details of his picture. Most of the words and phrases the pupils may know from their own reading or be able to guess meanings, e.g. pivot-gun, flagon, scavenger, cocked hat, askew. Others they can find in the room dictionary, e.g. careen (to beach a ship and turn it on its side to scrape the bottom of it); hatches (the trap-doors in a ship's deck covering the stairs that lead below); doubloons, double moidores and pieces of eight were Spanish coins (roughly of the value of five dollars for a doubloon, and five dollars and seventy-five cents for a moidore, in our money); rakish (dare-devil looking, from 'rake', a man who drinks, gambles and lives a wild life generally). Discuss: why a buccaneer might be called a scavenger; why 'tarry' (sailors on sailing ships used a great deal of tar about the ship and its ropes, and the buccaneer would not be very clean in his habits); why would he want a 'sandy creek' to careen in? In what age would the mate wear a pig-tail? Why did the pirate or buccaneer use a skull and cross-bones on his flag. What would it signify?

The poem is good for solo reading. It provides excellent practice in pronunciation of unusual words — the readers must practise till they can give them smoothly; in breath control and in speaking long lines without breaking them. An easy and jolly way to read the poem is to assign a line—two lines where the sense calls for it—to each pupil. After each has practised his own line and the third 'chorus' line, each reads in turn and all come in rousingly on the chorus.

Chapter Six

SCIENCE

Introduction to the Chapter:

Canadian scientists have made eminent contributions in many fields of science. In the story, "How Scientists Developed Canadian Wheat", we read of Sir William Saunders and his discovery and the development of Marquis wheat. The name of Sir Frederick Banting who discovered insulin and brought relief to thousands of diabetics, is familiar to many. Two young Canadians pioneered in the development of the electron microscope which magnifies beyond the scope of optical lenses. The "Asdic" or anti-submarine detector was basically a Canadian National Research Council achievement. The echo principle of this detector was later used in radar by British and American scientists. In the field of atomic research Canada is in the forefront with its excellent plant at Chalk River, Ontario. Not only are uranium ores from Canada's mines at Great Bear Lake under study at Chalk River, but much interest is being centred on the medical and biological importance of radioactive isotopes in other elements. Already atomic energy through medical research has saved more lives than were lost at Hiroshima and Nagasaki.

Scientists have always been noted for cooperation. They do know how to work together, though often the political restrictions imposed by their governments limit them. At the present time the World Federation of Scientific Workers is circulating a "Charter for Scientists". They wish this charter to be adopted by its nineteen affiliates in fifteen different countries. This charter imposes on scientists the obligation to maintain the international character of science; and urges the inclusion of science in all school curricula. It believes that like, music and art, science should be an integral part of every student's background.

Pupils in their early years at school need science to combat the superstitions which are ever present in our background,

and which hamper our development. How many superstitions can the pupils name? (four leaf clovers, walking under a ladder, Friday the thirteenth, opening an umbrella in the house, wishing on a wishbone; superstitions about weather, the animals in weather (ground-hog, lion and lamb, etc.). The pupils will be able to give practical explanations; such as, walking under a ladder. They might be interested in keeping a record of weather superstitions to prove that when a fact and a superstition coincide it is just coincidence. Children of all ages like to know the how and why of things; consequently they will find the scientific explanations much more satisfying than the superstitions.

We think of science as modern, but in some fields, e.g. astronomy, mathematics, medicine, it was old before the Christian era and has been practised continuously since. Roger Bacon's study of optics is an example of this.

Scientific gadgets are so much a part of modern life, that it is essential everyone should know something of the science behind them. The pupils will appreciate the ease and comfort brought by refrigerators, washing machines, quick freeze units, electric razors, electric cleaners, hedge clippers, and so on in a never ending list. How many can the pupils name? There are amusing gadgets too. At a recent exhibit an inventor showed a golf ball that blew a horn when it got into the rough, a collection plate that rang a bell if a nickel were put on it, and flashed a light if the contribution were generous, an alarm clock that started the coffee perking at the same time that it drove the worker from his bed. Recall these when reading the story.

The selections in this chapter have been chosen to represent science at work: science long ago (play); in things basic to our lives (iron and power); great modern discoveries (radium and atomic energy, radar and radio).

Introduce the chapter by talking over some of the things suggested in the background and studying the pictures on the title page and the frontispiece. What might the man with the microscope be looking for? What is the study of the earth and stars called? Examine the frontispiece and have the pupils name as many as possible of the things a scientist uses.

MRS. EARTH

Background:

Walter De la Mare, the author of this poem, enjoyed being a boy. In his rambles over the English country-side he lived in close companionship with nature. He often sat on a high hill overlooking a strange, secret valley where many things upon which he gazed set him dreaming and put his vivid imagination to work. Every experience made a deep impression on his mind and every experience told a story. It is of these boyhood fancies that De la Mare, one of England's great poets, writes in his poems. In "Mother Earth" he tells us how much he treasured these boyhood dreams.

Science is the study of all aspects of nature, but much of it has to do with the study of Mother Earth, her myriad forms and mysterious laws, of which man still knows only a little. At first thought, Mrs. Earth would seem to have unlimited power to form, change, and remake all things; but her power has its limits. In the introductory stanza, the poet mentions her strange powers—and lack of power—to change, and a great thing over which she seems to have no power.

In studying the frontispiece picture the pupils will, probably, have discussed what the scientist is doing. In introducing the poem, recall, or bring out now, the fact that he is thinking. (The pose of his head and expression of the face suggests this.) Then have the class read the poem silently to find out what the poet has to say about thinking.

In discussion, it is important first to clarify the pupils' ideas of who, or what Mrs. Earth is. Does the poet mean the big round ball upon which we live, or the earth in the road or garden? Help them to see that he means both. Talk over, then, Mrs. Earth's power to change things. Most pupils will know that if left in the earth, silver blackens, iron rusts, and bones whiten. They must, in the meantime, take the poet's word for her lack of power over gold and rubies. But they will be able to discuss his statements about dreams and thinking. Help them to put together and state the poet's thought (e.g. Dreams—imagination—and thought are more powerful than the earth. She can change many things, but has no power over man's dreaming and thinking, which can, instead, change Mrs. Earth.

The poem is worth memorizing. Words and thoughts are

both arresting, and the thought, one that will ripen in the minds of the children as they grow older. Some pupils might be interested in experimenting with silver, iron, gold and bone to test the poet's statement.

Activities:

The Blue Sky Book — a collection of choice prose and poetry, edited by Henderson et al., published by the L. W. Singer Company, is a book which should be in the class-room library. It gives an interesting story of Walter De la Mare's life and some choice bits of his poetry.

THE SPECTACLES OF TRUTH

Background:

Roger Bacon, an English philosopher and man of science, was born in 1214 and died in 1292. For centuries after his death he was known as the 'Doctor of Miracles', and as an Oxonian who added great lustre to the name of Oxford University. He made many discoveries, and suggested others that have been developed only in our own day. He understood: the magnifying properties of convex lenses; the inherent power of gunpowder; and the possibility of flying machines. mechanically propelled boats, and of circumnavigating the globe. Among other things, he instituted a calendar reform, and did preliminary work in the study of meteorology and optics. He emphasized also the importance of mathematics and experiment in natural science. In those superstitious days, Bacon was very far ahead of his time.

Even 700 years ago Oxford University, England, was a great centre of learning. Scientists, like Bacon, and men learned in other subjects, were comparatively few in those days, but some of the most famous scholars in the world lived at Oxford and taught the students who came from all over Europe to study under them. On the other hand, most of the people of that time knew nothing of science and explained anything strange they saw happening in nature by saying that spirits, ghosts and devils did it. Even the priests in the monastery, a great church and school of the city, explained things in this way, knowing no better. Indeed they not only believed spirits were responsible for any strange thing that happened, but they thought it wicked to believe otherwise,

and this attitude of theirs was the cause of the trouble in the play. In these days scientists are honored and the results of their study and research has been of great benefit to mankind, the world over.

Explain that one of the reasons why most people of those days knew very little was that printing had not then been invented and all books had to be written by hand. This made them so expensive that few people could afford them, so only a very few learned to read. Most of the books they had were written by hand by the monks in the monasteries. Many of them were beautiful for the work was done very carefully and the books were illustrated with paintings done in colors so fast that they are still clear and bright today. They made their own dyes from plants steeped in water, or vinegar, till the liquid was a deep, true color; or from colored clays ground to fine dust and mixed with water. When the dyes were ready, they put strips of linen cloth into them to soak up the color, red, yellow, blue, orange, purple. Then when the monk needed a color for his book, he put a bit of the cloth in water until it took the tint he wanted. They made their own ink, too, from oak galls, or hemlock branches which they steeped in water with iron in it. This solution was dried to powder in the sun and when needed was melted with wine. This made a black ink so fast that it lasted for centuries. The scribe's hardest work was the preparation of the gold leaf which made his pages glow so brightly. It had to be pounded and ground until the arms ached and then mixed with white of egg to make it stick to the parchment.

The work of writing and illustrating was an art and as such, enthralling to the men who did it. Imagine the scene in a scriptorium: the slanted tables, and stone benches; the brushes, the stone pots of ink, the small dishes of dyes; the monks bending absorbed over the glowing pages of their precious books. Imagine what it must have meant to Father Peter, who was one of these monks, to be cut off from all the work he loved so dearly.

Vocabulary Setting:

The Little Dictionary words are: Pentateuch, optics. The play is easy reading even for the poorer readers (1.8 new words per page). If it is to be read silently, the teacher may wish to read with the class the cast of characters, and take up

the pronunciation of the names: Aloysius (Al ō ish′ us); Beelzebub (Be el′ ze bub); Augustine (Au gus′ tin). The other four new words: scriptorium, wallet, withcraft, propelled, should be picked up from the context.

Purpose:

Having introduced the lesson by giving the pupils as much of the background as the teacher thinks necessary, have the pupils read the play to find out how a scientist was treated in a university of 700 years ago and how he behaved under that treatment.

Discussion:

Help the pupils to put together first a mental picture of the library and scriptorium in which Scene I takes place. Would it be a large room? Of what would it (and the monastery) be built? Study the picture on page 242 for details (note heavy carved chairs), what other furniture would there be? What would the books be like? Note the costumes of the men.

Discuss next the story of the play; and first the introductory, or beginning action, the scene in which Bacon presents to Father Peter the first spectacles in the world. It is difficult for us to imagine a world without spectacles in it, but the pupils should try to do this, so that they may feel something of the wonder and delight of the old man. Question to bring out the facts that: he did not understand that the glasses merely magnified the print, he thought they had cured his blindness. They were as miraculous, as 'magic' to him as they were to Brother Aloysius. Bring out also that this was not the first scientific 'miracle' that Roger Bacon had performed in Oxford. He had bravely explained other scientific facts hoping to improve the lives of the people, though he knew his doing so only roused them against him. The spectacles that made Father Peter so happy, were the last straw to Bacon's enemies. In Scene II, the action shows Brother Aloysius rousing the ignorant people to attack Bacon. Discuss Aloysius' explanations of Bacon's doings to discover what strange things the people of those days believed. In Scene III, the climax, comes the clash between ignorance and knowledge. Help the pupils to sense the fear behind the ignorant superstitions of the people. They not only did not want to know what Bacon taught, they were afraid to know. Nowadays

most people are eager to learn new things; then, they feared them. Bring out the point that that fear has, all through the ages, hindered progress in the world. Does it still do so? Can pupils think of some fears of the ignorant? Consider, by noting his prophecies for the future, how much scientific knowledge Bacon already had 700 years ago and how long it has taken to overcome man's ignorance and superstition and to bring to pass the wonders he foretold. Discuss, finally, Bacon's character, bringing out his great knowledge, courage, pity for the people, patience with the ignorant, persistence in spite of danger, for, driven out of Oxford, he quietly went elsewhere to continue his work. Note his statement: 'Truth will prevail'. Has it done so?

The information and thought of the play make it worth reading aloud or, if time permits, acting.

Increasing Comprehension Skills:

I. Collect Facts:

Name five inventions forecast by Friar Bacon 700 years ago which are common today:
(the automobile) (the steamboat) (the airplane) (the cable and telegraph) (the telescope).

II. Make Judgments:

Which two answers do you think correct?

1. The people of Bacon's time called his teachings and doings, witchcraft, because they
   (1) had seen what witches had done
   *(2) were ignorant
   *(3) were afraid
   (4) had never seen such inventions before

2. The ghost with leather ears, which fell upon Father Frances in the well, was probably:
   (1) an animal that had fallen in the well
   *(2) carbon dioxide which collects in old wells
   *(3) the part of air which supports plant life
   (4) coal gas

III. **Figurative Language:**

Explain in a few words:

1. You will hand on the torch.
2. In the end truth will prevail.

Increasing Technical Skills:

I. **Meaning from Context:**

After the pupils have been given the background material and have read the play, see if they have gathered the following words from the context: scriptorium, optics, witchcraft, Beelzebub. If any cannot be discovered from the context have them looked up in the classroom dictionary.

II. **Synonyms:**

Match the words in List 1 with one of similar meaning from List 2.

List 1	List 2
1. marvellous	droopingly
2. pretended	indifferently
3. rakish	certainly
4. tropical	made-believe
5. stimulating	extraordinary
6. limply	slanted
7. unconcernedly	in the torrid zone
8. definitely	exciting

Answers: 1. extraordinary; 2. made-believe; 3. slanted; 4. in the torrid zone; 5. exciting; 6. droopingly; 7. indifferently; 8. certainly.

THE IRON-WORKER

Background:

Iron, and the steel made from it, are metals basic to our modern way of life. Canada in her Canadian shield region has rich iron mines, still almost untouched. As the American iron areas round Lake Superior are being exhausted, Canada's iron may yet supply the continent. Iron and steel

workers are a small minority of Canada's working force today, but the time may come when they make an important part of it.

The teacher might introduce the poem by a short discussion of the iron things we use about the home, of cars, and machinery. Some pupils, or the teacher, may have seen a blacksmith shop. If so, have it described. Few things are more fascinating to watch than a blacksmith at work. Study the picture and imagine: the dim depths of the shop hung with leather, iron, all manner of queer things; the big grimy man in his leather apron; the red glare of the forge as he makes his bellows puff it up; the clang of the hammer on the anvil; the sizzle of the horse's hoof between the smith's knees as he clamps the hot iron shoe upon it, and over all the tangy smell of leather, smoke and burning hoof. The disappearance of the blacksmith's shop deprives the modern child of a never-to-be-forgotten thrill.

Purpose:

St. Dunstan was the patron saint of 'smiths', that is, ironworkers, and they were entitled to his benison (blessing). The costume of the smith in the picture shows that he was a man of long ago. Read to find out how much of what he says about iron is still true.

Discussion:

Discuss first the point stated in the purpose. The pupils will find a surprising number of the old uses of iron still common. Torches still burn in cressets (an incombustible frame or vessel mounted or suspended to hold burning wood, oil, torch or beacon). Even spits (iron rods upon which meat is turned while roasting before an open fire) are still used by picknickers, hunters, and backward peoples. Consider the other uses mentioned. Consider the smith's claim that it is 'better far' than the so-called precious metals. Is it really of more use and value to mankind than gold? Discuss the rhythm and stanza structure of the poem. Help the pupils to hear the ring and clang of the words and rhythm. Discuss the stanza form: three lines with three two-syllable feet plus one abrupt one-syllable word, followed by an abrupt two-foot line. Note how well this rhythm suits the thought. Note, too, how effective is the use of one-syllable words with 't' and

'd' endings in marking the clink, clank of hammer on anvil, iron on iron. The pupils will be interested also in the words that give the poem its medieval atmosphere: benison, pallid, cresset, spits, rushlight (a candle made of the pith of rushes dipped in tallow). The lines 'In iron chests men hold their hoarded gold' speaks of an age before there were banks.

The poem makes an effective choral recitation or reading and is quite simple to do.

POWER

Background:

It was fortunate that Michael Faraday was born after the printing press had been invented so that his scientific interest could be stimulated and his knowledge extended by the books that had been written. Faraday was born in 1791 and died in 1867. His contribution to science was a very great one.

As a basis for understanding the power and use of water, the teacher might explain that a pound of water—or any other substance—that falls one foot in one second produces one foot-pound of energy (strength, push, pull, force). Millons of pounds of water fall over a great waterfall, or a big dam every second. At Niagara they fall 154 feet. That makes 154 times millions of pounds of power produced every second. At Bridge River (p. 255) they will fall 1400 feet and make 1400 times millions of pounds of power every second. The higher the dam or waterfall and the greater the weight of water falling over it, the greater the amount of power it makes. If there is a power plant at the bottom of the fall or dam, this great power falls upon the blades of the massive turbine (a scientific adaptation of the old water wheel), and is changed into electricity by the dynamos. It was the principle of the dynamo that Faraday discovered.

The pupils themselves will probably be able to explain how the electricity is carried along wires many miles from its source and used for many purposes, e.g. to light houses, run machinery of farms and in factories, etc. Have them give as many uses as they can. If they remember the story, Forty Hours, in GAY ADVENTURERS, they may recall how the filament (carbon) in the bulb becomes white hot because it resists the passage of electricity through it and

being white hot gives off light. All electric heaters work on the same principle, though all do not glow so brightly because they are made of different metals. What is used in an electric iron, for example? It gets hot but does not glow? Of what is the element in an electric stove made? Many interesting questions will arise as a result of reading this story.

Vocabulary Setting:

Little Dictionary words are: venturesome, shillings, apparatus, turbine, hydro-electric. The teacher might question as to the meanings of these and have those unknown looked up. (bindery, chemicals, pompous, research, magnetism and spindle) to be gathered from the context which in most cases gives the general sense.

Purpose: Read to appreciate Faraday's contribution to science and human welfare.

Discussion:

Study the picture of the old watermill on page 249. Question the pupils to make sure that they understand that the weight of the water falling from one blade to the next down the front of the wheel kept it turning and making the blades carry more water up the back. Recall the power of water discussed in the introduction and note how little power the old wheel had and yet it did a great deal of useful work. What was its disadvantage? (that its power carried only as far as its belt would reach).

Review the facts of Faraday's life briefly and choose a few words to describe him. Compare his interest in electricity, new then, with the pupils' interest in planes, radar, etc. Compare his struggles to get materials with their struggles to get materials to build model planes, particularly those with engines. Why was the work in a bookstore a good thing for Faraday, even if he did not care much for it? What were some of the tasks he performed for Sir Humphrey Davy? From whom did he get the idea of a connection between electricity and magnetism? How long did he work on that idea? Is this an unusually long time for scientists to work over an idea before they make a discovery? (No.) Have the pupils state in a sentence what great discovery Faraday made.

Increasing Comprehension Skills:

I. Central Topic and Relevant Material:

Write the number of the page and paragraph which tells about the following topics. In counting the paragraphs on a page count a part of paragraph at the top of a page as one.

The Work of Old Watermills	p. 240 par. 1
Michael Faraday's Boyhood	p. 250 par. 3
How a Dynamo Works	p. 253 par. 2
The Niagara Power Plant	p. 253 par. 4
The Bridge River Power Plant	p. 254 par. 2 p. 255 par. 1

II. Associate Ideas:

Match the word with the meaning:

1. gorge	A. huge bladed wheel turned by the force of water.
2. dynamo	B. a machine that changes mechanical energy into electrical energy.
3. turbine	C. a narrow ravine

III. Understanding Facts:

Write the ending which correctly completes the statement:

1. Faraday worked seven years to:
   (a) magnetize a hollow coil of wire with electricity.
   (b) run an engine with an electric current.
   x (c) make an electric current with a magnet.

2. The coil of wire in a dynamo is kept moving by:
   x (a) the force of water.
   (b) the force of steam.
   (c) horse power.

3. Each Canadian power plant at Niagara produces:
   (a) 10,000 horse power.
   x (b) 1,000,000 horse power.
   (c) 100,000 horse power.

4. In the Bridge River project a tunnel was driven through Mission Mountain to make:

x (a) a waterfall to run a power plant.

(b) an outlet for a river.

(c) the country safe from floods.

Increasing Technical Skills:

The prefix ery sometimes means a place where certain trades are carried on. A bindery is a place where books are fastened into covers.

Write meanings for these words with the suffix ery tannery, hatchery, bakery, iron-mongery, grocery, refinery.

II. **Arranging Words in Alphabetical Order:**

Arrange these words in alphabetical order, using all the letters in each word.

apparatus, appeal, apparent, applause, acquaint, aquarium, appetite, appoint, appear, appendix, apparel.

III. **Write the opposites of:**

venturesome (fearful), pompous (modest), narrow (broad), tremendous (small or minute), powerful (weak), several (few), swift (slow) powdered (unpowdered), enemies (friends), descended (ascended).

IV. Check the word list with the pupils to see that all the new words are understood.

Activities:

A. Follow Directions.

Make a sketch of the Bridge River project.

1. Draw the mountain, the river flowing through the high valley on the one side, the lake far below on the other, and the location of the power plant.
   Print neatly the names of each.

2. Draw two lines showing where the tunnel is to be and where the waterfall will be formed.

3. In figures give the length of the tunnel and the height of the "head."

4. Draw transmission lines and arrows leading out from the plant toward Vancouver, New Westminster and the country round.
5. Enclose your drawing by a neat rectangle and print a name for your sketch.

B. Find out and list the names of places in your province:
(1) where there are power plants.
(2) where there are good sites for power plants.

HOW THE WATER COMES DOWN AT LODORE

Robert Southey, who wrote this poem, lived in the English Lake District. In that part of England there are many high rocky hills, or fells as they are called. These almost-mountains have, lying between them, beautiful little lakes and, falling down their sides, innumerable waterfalls. Some of these falls are mere threads of water and make only a faint tinkling sound, others are large and dash and roar down from the heights. Others again leap down from one level to another, making several waterfalls in their descent. These falls, if harnessed, would produce a good deal of power, but they are more important for their beauty, which gives pleasure to the inhabitants and the many tourists who each year visit this beautiful part of England. Southey lived among the waterfalls for years and, listening to them he came to hear different notes, tones, and tunes in their songs. These tones and tunes he has put very skilfully into this poem about the waterfall at Lodore.

The poem should be read aloud by the teacher, or a good reader, the class listening to the music.

In discussion, and by reading and re-reading lines and stanzas to illustrate the points made, help the pupils to see the tiny stream begin high up on the heights and creep quietly down to its tiny "mother" lake. Re-read the lines "It runs and it creeps . . . . lake" several times till the pupils hear the soft little gurgle the water makes as it slips along to rest relaxed and quiet in the word "lake." Then read the last two lines of the stanza to help the pupils see and hear it departing—starting down the mountain-side. The class will enjoy listening to, and describing, the path, and the song of the water on the rest of its journey, now

frothing and raging over rough ground, now dancing and singing; foaming down the steeps, splashing over rocks, till the final roaring plunge over the cliff into its home, the large lake.

The poem needs oral interpretation and is most effective when given chorally, as the group voice makes possible a richer tone and greater variety of inflection. Memorizing their lines enables the groups to use a more varied pace than can be achieved when the poem is read. The word meanings suggest the changes of pace exactly, the changes of pitch and emphasis also. Indeed, the sound so perfectly expresses the feeling and thought that it is difficult to read the stanzas incorrectly, if any life and color at all is given to the reading. At the same time, practice is needed to get accurate timing and expression for the contrasted words and phrases, and to keep the underall humming "ing" resonance running, now high, now low, now under, now over the changing music of the words.

Perceptive Training:

Associate the word with the movement. List all the words which describe the water (1) in slow motion; (2) in rapid motion.

Activities:

For the oral interpretation which this poem demands, much group practice will be required. The choral reading should echo the sound of the fast and the slow moving water. The use of the long pause and the placing of the emphasis should be studied and tried out until the rendition is satisfactory to the group.

PANCAKE DAY AT GREAT PAGWELL

Background:

The boys and girls may remember Professor Branestawn (Brainstorm) as having had difficulty in getting his books back to the library in Chapter Eight in Gay Adventurers. In this story the professor has invented a machine which joins in the clowning of the inventor and his friends. Inventors and their inventions are the butt of many jokes and a frequent subject of "tall tales" and funny stories. This one

involves physical humor of the ordinary slapstick variety common to the circus, the comics and the movies. Ostensibly it presents no mental point, yet the description of the machine—abetted by the picture—intrigues the puzzle-working reader with the thought that something of the sort might work. A funny story is always funniest when told seriously,—a good clown and a good story teller keeps a straight face. Professor Barnestawn has the still more laugh-provoking quality of appearing to be innocent of any intention of being amusing.

The teacher might introduce the lesson by recalling Professor Branestawn—if the class has read the library story—and explaining that he is a "funny man" such as they meet in their comics and that he has invented a pancake-making machine. Then study the picture on page 258 to note the parts of this machine and their uses.

Vocabulary Setting:

Little Dictionary words are: colonel, catapult, cavaliers, vicar, cinematograph, canister, centrifugal, skewering.

Purpose:

Most funny stories are best read aloud and that is true of this one too; but it is funny even when read silently and it should be read in whichever way the pupils prefer.

Discussion:

Talk over the incidents first; note that the mistakes begin at once with the writing out and delivering of the invitations. Bring out the point that a great deal of clowning is just fumbling over things. Why this makes us laugh is not very clear, but it does. Help the class to see that; the mislaying and de-laying, the Vicar's speech introducing the host and welcoming the guests, and his use of the speaker's stock phrase, "need I add," show him to be as absent-minded as the professor (clergymen, like professors, are commonly joked about being absent-minded); the professor's moving the chair and seizing the vicar's glasses; all these silly details build up the atmosphere of fumbling and confusion needed to give an effect of actuality to the later antics of the machine and the guests. Discuss the working of the machine and consider whether or not it had possibilities of being

made workable if rightly handled. Discuss the absurd details of the pancake attack upon the guests, and the climax in the Colonel's poker attack upon the machine with a view to acting out the story. Discuss, too, the appropriate names given to the characters in the play.

Increasing Comprehension Skills:

Interpretation:

With an earnest professor, an accurate pitcher inside the machine to place the paper pancakes neatly, hungry guests and a bald colonel, the story makes a very funny playlet.

Effective Words and Phrases:

How does the writer say the parts italicized in the statements and phrases below?

1. The pancake *completely covered* the Professor's head. (enveloped him like an unreasonable hat)
2. The firemen *stared* so *hard* that their eyes nearly fell out on the table. (goggled so much)
3. *catching* nine *large* pancakes on his *poker*. (skewering nine enormous pancakes on his make-do sword)

Increasing Technical Skills

I. Alphabetical Order:

Arrange these words in alphabetical order, using all the letters of the word.
colonel, catapult, cavalier, cinematograph, canister, centrifugal, churn, character.

Activities:

I. Audience Reading:

Have the pupils choose the part which appeals to them most and prepare to read it to the class. Without laughing they should try to make it seem funny to their audience.

GILBERT LABINE'S DISCOVERY

Background:

The importance of the discovery by Gilbert Labine, of pitchblende, was brought about by a famous scientific discovery made 32 years before by a woman. The woman was Marie Curie. Marie was a Polish girl, the daughter of a high school science teacher. As she had always been interested in her father's work, she wished to take a science course at college. They would not allow a woman to take science in Poland, so Marie went to the University of Paris, where she worked very hard and presently married.

Marie was the first to find out about the rays of radium. She discovered that a piece of uranium ore took a picture of itself when left in a dark place, and her eager scientific mind immediately began searching to find the element responsible for this. Marie and her husband, Pierre Curie, worked for weeks, for months, for years. They forgot to eat, forgot to sleep, but they did not forget to work, and in 1898 they discovered radium, separating it from uranium. People had to see it to believe it, and so the Curies kept on working until they had enough radium to show. At last they had a decigram (one-fortieth of the weight of a penny.) With this small amount scientists found out what radium can do: it gleams with a ghastly blue color in the dark; it can burn through glass; it even glows through metal, penetrating battleship armor eight inches thick and taking its own picture; because of this it is used to test the steel in important constructions. The radium will detect any flaw in the metal. Perhaps most important of all, radium will destroy malignant cells in the body and so it is used to cure cancer.

Introduce the story by telling the pupils a little about Marie Curie and radium. Explain that because the mineral, pitchblende (an oxide of uranium), in which radium is found, was so very scarce and valuable, prospectors everywhere were looking out for it. The North West Territories and Great Bear Lake should be located on the map and their direction and distance from the classroom noted.

Vocabulary Setting:

Little Dictionary words are: uranium, pitchblende, cobalt. The first three will have been explained in the introduction. Have cobalt looked up and the meaning fitting this story chosen. The others may be gathered from the context. (See Technical Skills, pages 228-229.)

Purpose:

Read to find out what it was that Gilbert Labine discovered, how he made his world famous find, and to appreciate the labor of scientists and prospectors.

Discussion:

(To be taken after rate and comprehension test).

Review what Gilbert Labine had already discovered and what two metals he was now looking for in the north country. Why was he keeping a lookout for cobalt bloom? Discuss his first trip: How was it made? Where did he go? Who went with him? What did he find? Why did he plan to return? What happened on his second trip? Who was his helper? Study the picture (p. 266) to note the kind of country in which the two prospectors were working. What would be the difficulties of sled travel? What is snow blindness? (inability to see because the retina of the eye has become exhausted by the glare from a snowfield; it is very painful and lasts several days.) What did Labine find first? What did the pitchblende look like? Read the sentences that show how he felt. How rich was the mine? Discuss the steps that a prospector takes when he has found a vein of valuable mineral. What steps had to be taken to get this mineral to the refinery? The cartage of the ore by plane is very expensive. Why can this be afforded? What other important discovery followed from Marie Curie's discovery of radium? This last discovery makes Canada an important country; in what respect? (Her uranium is used in making atom bombs and will soon, we hope, be used to make things useful to the world in peace.)

The teacher may wish to call attention to the fact that a great many people work together to bring a tube of radium to a hospital. The pupils will be able to name some of them: Labine himself. (He worked long and hard before he could

get monied men to open the mine); engineers and builders had to build a town, Port Radium, near the Eldorado Mine; aviators had to bring in the materials and machinery needed; oil men brought oil from Norman to generate the electricity needed to heat and light the town and drive the pumps that pump the water out of the mine. Geologists constantly explore for new finds of the precious ore. (They use Geiger counters now, instruments that make sounds when brought near radio-active minerals.) There are the scientists who discovered how to reduce the ore to concentrates; those who work in the refinery, those who seek new uses for radium. All these persons march in the Proud Procession of this great Canadian Achievement.

This story may be used to check the pupils' progress in reading after the background has been given and the purpose stated. Discussion should follow the checking of answers.

Rate and Comprehension Test No. 6:

Rate—230 words per minute may be considered satisfactory for the sixth month in Grade 6.

Reading time—6 minutes.

As in previous tests the individual rate may be determined by the method explained on page 22.

Write the word or phrase which correctly completes each of the following:

1. Madame Curie was the discoverer of....(*radium*).
2. Radium is one of the elements which make up.... (*uranium*)....
3. Radium can be detected by the....(*glow of light*).... which it throws off.
4. Before Gilbert Labine's discovery the only radium in the world was obtained from the....(*pitchblende*) thrown out of the ....(*silver*).... mines in ....(*Czecho Slovakia*)....and the....(*Congo River*)
5. Ore containing radium was found when Mr. Labine was searching for silver.
6. It was....(*cobalt-stained*)....rocks that led Mr. Labine to make his great discovery.

7. The richest source of uranium, the radium-bearing ore, in the world today is that found by....(*Gilbert Labine*)....at....(*Great Bear Lake*)....
8. Radium concentrates are shipped to....(*Port Hope*) to be refined.
9. Since the opening up of the uranium mines at Great Bear Lake, the price of radium has dropped to about....(*one-third*)....of its former price.
   (*state the fraction*)
10. The discovery of radium helped end the Second Great World War because it led men to a further study of....(*uranium*)....and helped them to find out how to....(*split the atom*)

Increasing Comprehension Skills:

I. Predict Outcomes:

The immense power given off by splitting the atom was used by man in war time to make atom bombs for destroying. What are some other uses predicted for this power?

II. Choose Relevant Material:

State the difficulties described in the story, which the prospectors encountered in their search.

I. Follow Directions:

Sketch a map to show the route to the refinery and print the names of:

1. the waters passed through.
2. the railway lines.
3. the lake where the ore is mined.
4. the mining town along the lake—Port Radium.
5. the centre where the refinery is.

Increasing Technical Skills:

I. Word Study:

(a) Element means (1) a part of anything, (2) a substance that scientists have not yet learned to divide into its parts. Which meaning fits the sentence at the top of page 265?

(b) If "alt" means high, what does altitude mean? (See page 266.)

(c) To concentrate means to increase in strength by removing liquids or other substances. What are concentrates?

(d) A gram is a small unit of weight. (There are 28 grams in an ounce—about as much weight as a couple of butterfly wings.) From the cost of a gram given in the story, estimate how much a pound of radium would cost.

THE GOLDEN STRING

Background:

In the story of the Minotaur of Crete and his labyrinth, and in many a tale since his time, the hero, or heroine, has been given a ball of string to unwind as he went out into the world, and to wind again so that he may find his way home. In discussing Blake's famous stanza, the teacher might by question bring out the idea that the scientist is one whose life work it is to search for the end of the golden string that Mrs. Earth offers. The tiny "end of his string" is the hint, or the hope, that a certain thing may be true. It was a sentence in a report that sent Gilbert Labine to search for silver at Great Bear Lake where he found radium. It was a sentence in a magazine article that set Sir Frederick Banting thinking and led to the discover of insulin which already has saved the lives of millions. Help the pupils to gather, and state, Blake's thought that the "end of the golden string" is an opportunity of some kind; that life gives opportunities to us all and that if seized and followed patiently and boldly, they lead on to happiness. The need is to be watchful for the clue and to follow the rolling-up string boldly and persistently.

RADAR, THE MAGIC EYE

Background:

Radar as perfected during the Second World War became the greatest electronic discovery of the last twenty-five years. It was noted in the introduction to this chapter that the echo principle of Asdic (a submarine detecting device) was used in radar.

Radar impulses are extremely high frequency short waves

sent out into the ether with the speed of light. The machine or apparatus that receives or collects these returning echoes throws them into a pattern on a screen. Each object makes a different pattern on the screen according to its size, shape and outlines. It does not show the exact picture, but rather patterns of light and shadow that only an experienced radar operator can interpret. To one who is familiar with interpreting the objects on the radar screen, a distant typhoon or tornado can be readily recognized and its course predicted. It is even possible to see on the screen whether an approaching aircraft has all its propellers functioning. With the aid of this invention, planes can land or take off in the thickest fog, photographs can be taken through clouds and submarines can be detected under water. Fog, clouds or darkness offer no hindrance to radar; it is the eye that sees the unseen. During the war radar served a useful function in convoys by enabling each ship to know its neighbor's position at all times. Radar screens are being used experimentally by some railroad systems to control traffic within a limited area.

Introduce the story by questioning the class to find out how much, if anything, they know about radar. Explain that it was a device discovered by scientists during the Second Great War and that it played an important part in helping the Western Nations to win the war, by showing ships and planes what was approaching them. Study the picture of the radar operator before his screen. Perhaps the shadow on the screen is that of the other ship approaching through the fog. Note the echoes which the artist has made look like lightning. Could you really see echoes?

Vocabulary Setting:

Little Dictionary words are: radar, transmitter, detection, paratroops.

Purpose:

Read to understand the simple principle of radar and to appreciate its value as a life-saving device.

Discussion:

Discuss first the scene of the story: the mother, brother and sister on the liner, a large ship like the one in the

picture, crossing the Atlantic. Explain that on such a ship, perhaps a thousand passengers sleep in the cabins, eat in the great dining rooms, and play in the recreation rooms within the ship; that when the weather is fine, they sit, walk and play in the open air on the decks behind the bulwarks seen in the picture. This was where the family party met and talked. Question the class about John's explanation of radar on pages 272-274 to make sure that they understand the principle of it and study again the radio screen and operator shown in the picture. The teacher might mention that the Canadian Research Council workers played a part in discovering the principle of radar, but that the principle was adapted and the radar screen first used by the British in the great air battle of Britain in September, 1940. Review with them the details of the sinking of the Bismark and the Scharnhorst, two enemy ships which had done great damage to our cause in the war. (The Bismark had sunk the British battleship Hood, and ran for safety towards a French port. It was chased by British planes and sunk by their battleships. British battleships had been hunting the Scharnhorst for a long time and when they finally found her gave chase and in three hours sank her. In both these actions radar helped our ships.

Discuss also with the pupils the values of radar in peace. Tell them of the loss of the Titanic, a great ship sunk by striking an iceberg and on which over a thousand people went down. The Titanic was only one of thousands of ships which in the past might have been saved had they had radar screens. Tell them of its use by railways, and get them to suggest other possible uses which, perhaps, even individuals might make of this great achievement.

Increasing Comprehension Skills:

I. **Make Comparisons:**

Compare these statements:

1. Like the radio, radar operates over .....(ether waves) .....
2. Radar sends back ..... (echoes) ..... like the human .....(voice) does, when it strikes a solid object.

3. Just as, when we perceive an object, an image of it is recorded at the back of the ..... (eye) ..... **so,** when radar detects an object, a pattern of the object is recorded on a ..... (screen) .....

II. Draw Conclusions:

Why must we conclude that "Magic Eye" is a good term to describe this outstanding invention?
(It can see, and produce an image like a human eye.)

Increasing Technical Skills:

I. Meanings:

Radar is a made-up word; ra for radio, d for direction, a for and, r for range.

The words radio, radiate, radiator, radium are all taken from the root word radius, meaning a ray.
Could you explain how that meaning would apply to all these words.

There are a number of compounds made up of the word radio. Could you give a meaning for each one of these: radio-beam, radio-beacon, radio-cast, radiograph, radio telegraph, radio telephone.

II. Study of Root Words:

To strengthen understanding of how words having a common root may vary in use and meaning, write the following sentences on the blackboard stressing the underlined words, and determining if the pupils understand the differences in meaning.

They will transmit the message across the ocean.

That transmitter is very powerful.

The transmission is clear today.

The pupils will see that all the words are from the root word, 'transmit.' Proceed in the same way with the other groups of words.

detect	occupy	expand
detector	occupant	expanse
detection	occupation	expansion

Activities:

I. Consult an Encyclopedia and list the different devices by which ships were protected before the days of radar. Two other good reference books are:

The Ship Book by Dukelow and Webster (Houghton Mifflin Co.)

The Modern Wonder Book of Ships by Carlisle and Nelson (Winston).

Both of these contain information about safety at sea.

The Titanic was considered unsinkable. As safety devices it had:

1. a double bottom.
2. water-tight doors.
3. special tubes for piping inert gas, CO_2 to separate compartments
4. a device for detecting any drop in the temperature of the water outside.
5. specially trained lookouts.
6. wireless apparatus.
7. a system of distress signals.
8. life boats.
9. life buoys.
10. powerful engines.

THE WEST WIND

Background:

The West Wind of Myth; the zephyr of the Greeks, the Mudijekeewis of the Indians, the West Wind of poem and story has always been a pleasant fellow, gentle, lively, bringing soft air and flowers. And in most countries this literary character has been true also in fact.

John Masefield was a native of South West England, but he spent much of his life at sea, in foreign lands and in cities. In this poem, written perhaps in early spring, he thinks longingly of the soft, rainy wind that blows from the sea over Devon and Cornwall, waking the flowers long before they are seen elsewhere. The Scilly Isles, off the Cornish Coast, make a business of flower raising and send quantities of daffodils and violets to London for sale in February and March. So to the poet, weary of cities, the sea, or dry hot lands, the West Wind calls, telling him of his home, making him very homesick indeed.

The teacher might, perhaps, introduce the poem by telling the class a little about the poet, his home and his wandering life, and then read, or ask them to read the poem to find the real subject of it.

Help the pupils to see that 'the feeling' of a homesick person is the real subject of the poem. Consider whether the poem would appeal only to people from the west of England; or do people from other countries feel in the same way about their homes when they are absent from them? Most boys and girls will have had some little experience of homesickness and will be able to grasp the point, that the poem expresses the feelings of any homesick person in any land or time. The feeling is so strong in the poem that just reading it almost makes one homesick.

Discuss also the music of the poem. Re-read lines and stanzas aloud that the pupils may hear the long, striding rhythm of the piece, each line made up of two or three long strides of the poet walking home. Read lines from this poem and then lines from The Tarry Buccaneer and ask the pupils to compare the two. Help them to see that the general rhythm is the same, that the difference is in the phrasing and the words used: in Tarry Buccaneer, words and phrases are abrupt, thump, thump, t d, p b, k g—ending words, while in West Wind soft vowels and s, l, m, n, and ng endings are used. Have the pupils choose and re-read aloud favorite phrases and lines.

When the discussion is over, a pleasant way to interpret the poem is to read first stanza three, the invitation; then stanza four, the road home; and finally stanza two, the arrival. The reading is usually most effective when done by individuals, but each stanza may be read by two or three different voices. The change of voice for different parts of each stanza may be made to deepen, as well as enliven the feeling.

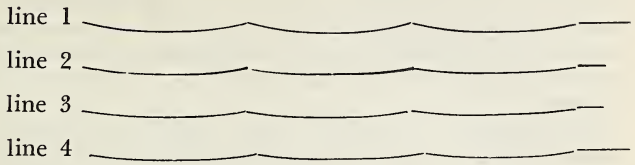
TRAINING IN APPRECIATION

I. **Effective Words and Phrases:**

List the descriptive words and phrases that help us to picture clearly the west lands for which John Masefield has such an intense longing.

II. **Listening to the Rhythm:**

1. Listen to the rhythm and make a pattern which suits it.



2. What do the long curves indicate?
   (the long sweep of territory over which one must travel to reach the west and rest.)
3. How does it make one feel as you fit the words to the pattern? (You can almost feel the motion of the train and the sound of the wheels as you are carried along.)

Activities:

I. Have the pupils try to fit words of their own to this rhythm pattern, and make a 4-line verse.

II. Look up other poems by the same writer.. Practise reading this one so that it can be used for audience reading. during a poetry period.

THE BIG THREE OF RADIO

Background:

This is the challenge selection for the good readers and those pupils especially interested in science. The word burden is not heavy; 35 new words (average 5 per page); of these only three are given in the Little Dictionary; 13 are proper names; 13 are within the speaking vocabulary of most Grade Six pupils; leaving 6 (chemistry, volt, alternating, demonstration, audion, vacuum) to be gathered from the context. All the latter are clear from the context except vacuum which is included in the technical skills. The topic, radio, is one with which nearly all pupils will be familiar and about which some of the boys will probably know a good deal. The concepts, however, are difficult, and it may

be that the teacher will consider the selection too hard for the class as a whole. In that case, have the good readers and keen scientists read it for themselves; then read it aloud to the others while they follow with their eyes, discussing and explaining as you go. Or, tell the story to the class and then let them try it; or, if the class is an especially weak one, omit the story for the present and return to it at the end of the year.

If the story is to be read either silently or aloud, the teacher should introduce it first by recalling how scientists worked together in the stories of Gilbert Labine and The Magic Eye, pointing out how one scientific discovery usually leads to another, e.g. radium to the atom bomb. Then by question, or explanation, bring out the main facts about the telegraph and the telephone. (The telegraph was invented by Samuel Morse. He was a portrait painter, but interested in electricity. Talking with a friend, he got the idea of sending messages along electric wires by making and breaking the electric current, each different group of breaks (dots and dashes) standing for a letter of the alphabet. In this way, he thought, the messages might be spelled out by the operators. He worked long and hard to make an instrument that would send and receive the dots and dashes and to invent the series of dots and dashes for the letters of the alphabet, now called the Morse Code.

At first people were not much interested, but presently they began to see how useful the telegraph would be and lines were built and the Morse Code used all over the world. Alexander Graham Bell was a Scotsman who taught speech to deaf-mutes in the United States. He got the idea that if dots and dashes could be sent over electric wires, words could also be sent. He too worked long and hard to make instruments to send and receive words. One day he was working at the receiver in one room while his friend, Watson, worked with the sender in another room. Suddenly Bell could hear the sounds that Watson was making. He rushed into the other room to find out what had happened and found that two parts of the transmitter had fused together. This gave Bell the idea he needed and after 40 more weeks of work they had a telephone they could talk over. As with the telegraph, people were not much interested in the telephone at

first; they thought of it as a clever toy. But it too soon showed its usefulness and began to be used as we use it today.)

By question bring out that both telegraphy and telephone send messages over wires, and ask in what other way messages can now be sent. The pupils will know they are sent by wireless. Tell them that Marconi invented wireless telegraphy; Fessenden, a Canadian, invented wireless telephony and the radio broadcast; and De Forest perfected the modern radio. This story tells how they did these things and shows how scientists work together and how one thing led to another to give us the radio.

Vocabulary Setting:

Have the words ether, aerial and telephony looked up in the Little Dictionary, and vacuum looked up in the classroom dictionary. The proper names in the story: Marconi (Italian), Fessenden (Canadian), De Forest (American) should be pronounced and noted as the Big Three who played the biggest parts in developing radio. Note also that Maxwell (Scotsman), Hertz (German), Fleming (English), Alexanderson (American), also did important parts of the work. List the names of their countries after the names of the men and bring out the point that radio is certainly an international product, if ever there was one. The countries in which these men worked and the geographical names in the story: Bologna, Poldhu, Newfoundland, Glace Bay, Brant Rock, Plymouth, should be located on the map.

Purpose:

Read to find out who were the Big Three of radio, what each of them invented, and how they did it; also to appreciate how in science 'one thing leads to another'.

Discussion:

Discuss each of the Big Three and what each did in turn. (The teacher may wish to read and discuss one section of the story at a time.) Question as to each of the men who helped: where he got his idea, what his idea was. In connection with Maxwell's idea, ask how many have seen the ripples widening round a stone thrown into a pond and discuss the ripples

widening in the great ocean of ether that surrounds the earth. How far do the ripples in the pond spread? (round the world). Explain that these clever men made these ether ripples carry our messages. In connection with Marconi, make clear what he used instead of a stone to start the ether ripples spreading (an electric spark); what part of his machine made them carry so far (the aerial); what language he used for his messages (the Morse code); that what Marconi gave us was wireless telegraphy.

In connection with Fessenden make clear: that his first idea was that if you could send a dot-dash by wireless, you should be able to send words and sentences by wireless; that to do this he needed a current changing so fast that, like the spokes of a swiftly moving wheel, it would seem all one smooth current to carry sentences. Note the receiver and sender that he and his helpers built and discuss his — the first — radio broadcast in the world. It was a funny one, but how did the people who heard it feel about it? Did Fessenden plan to give broadcasts? What was he working for? (wireless telephony). Note what Lee DeForest went hunting for and what Ambrose Fleming did to help him. How did DeForest find his 'audion' in the end? (by accident). What five marvellous things will the audion do? What did Langmuir find out about it? Are they still making improvements in radio? What are they working at now?

Count up all the men who helped to give us radio, and point out how every man's work was shared with the others and how each built his work on the work of the man who went before him. Stress also the immense amount of labor, the hours of study and work followed by discouragement when the thing made fails; the strength of character it takes to keep on and on, trying again and again; the sacrifice of pleasure, of rest, even of food that have gone into all these great achievements. Have the pupils name also the many ways in which wireless telegraphy, wireless telephony and radio help to make the world safer and happier. Call their attention to the lives that are saved, the lonely people cheered, the improved speed and accuracy of information, efficiency of business, etc.

Interpretation:

I. **Proof of Statements:**

In the play, The Spectacles of Truth, find:

1. The part of the prophecy made by Friar Bacon which the facts in this selection prove to have come true. (Men shall speak to each other across the continents.)

II. **Make Inferences:**

Choose the best answer.

After reading this selection we are led to believe that:

1. Canadians have made the greatest contribution in the development of radio.
2. There can be no greater scientific invention than the radio.
*3. The sum total of scientific knowledge which the world possesses today is the result of the sustained effort of many minds.

III. **State the Main Points:**

1. About how many years ago was the first attempt made to send a message without wires?
2. How and between what two points was the first wireless message sent?
3. What kind of transmitting machine did Fessenden want?
4. How many years ago and where was the first broadcast made?
5. In what three respects was Lee DeForest's audion remarkable?

Answers:

1. The first attempt to send a message without wire was made about 60 years ago.
2. The first wireless message was sent in the Morse code from England to Newfoundland.
3. Fessenden wanted a machine that would produce a current alternating 100,000 times a second.
4. The first radio broadcast was made on Christmas Eve less than 50 years ago from Plymouth.

5. De Forest's audion was remarkable in three ways:
   1. It could both receive and send radio signals
   2. It could soften sounds, or make them louder.
   3. It could set the ether waves alternating at from 75,000 to 1,400,000 times a second.

Increasing Technical Skills:

I. **Nouns and Adjectives:**

Names sometimes become describing words with little change in form, and no change in meaning.

He has an artist's *hand* (noun). He is *handy* with machinery (adjective). They travelled some *distance* (noun). How far away are those *distant hills* (adjective)?

Write a sentence for each one of the following words:

Noun	*Adjective*
thrill	thrilling
beauty	beautiful
culture	cultured
frost	frosty

II. **Meanings:**

Select the most suitable meaning from the list for the sentences given below.

A. Langmuir discovered that you needed a tube with a *vacuum* in it.

vacuum: a degree of atmospheric pressure below normal; an almost empty space; a space that is emptied of air; a machine for cleaning rugs.

B. DeForest called his invention an *audion.*

audion: a vacuum tube; a glass bulb from which the air has been extracted and which contains other elements.

C. Fessenden gave the world's first *broadcast.*

broadcast: to scatter or throw by hand in all directions; to spread abroad, to send a speech or music by radio-cast.

III. **Accents:**

Some words have two accents; the principle accent is shown by the regular accent mark (′). The secondary accent is shown by this mark doubled (″). As the pupils study the words that have two accent marks can they make any sort of general rule?

Words with Two Accents:

broad′cast″ (broadcast), am″a tur′ (amateur), op′er a″ter (operator), dem″on stra′shun (demonstration), te-lef′o ni″ (telephony) can have 2, al″ter na′shun (alternation), re sev′er (receiver) note one.

Using the words in the story "The Big Three of Radio", find two words with two accent marks. Find two words of more than one syllable with one accent mark. Use others than those used in the above list.

THE FUGITIVES

Here is another thought for the budding scientist. The pupils will read these verses to find out who the 'Fugitives' are and discover them to be 'bird, beast, man, and worm'. Man's wonderful power of thinking, his ability to modify and change nature are of no avail when nature raises her voice in the storm. Even Grade Six pupils will have lived long enough to have read, and heard over the radio, accounts of storm and flood that leave earth and ocean 'wreck-strewn' and drive proud man, helpless as a twig in a cyclone, or a leaf in a whirlpool, to take refuge humbly with bird, beast and worm. The wise man recognizes his limitations and does not dispute the path with the lion. Tell the class that Shelley was a great poet whose poetry they will read in High School and help them to picture the rage of the storm, to sense the fear and breathless urgency expressed in the lines.

Chapter Seven

HEROES

Introduction to the Chapter:

Interest in the legendary hero begins to lessen and that in the hero of real life to strengthen in Grade Six where the impact of the life of the community beyond the home and school is becoming more and more marked. Also heroism itself becomes increasingly the most admired quality of the individual. As the physical heroes of the worlds of sport and action are usually well publicized in the pupil's out-of-school reading, it seems important in his school readers to call to his attention the heroes of the mind and spirit, the higher courage involved in sacrificing one's self for the good of others, the more enduring heroism of common men and women, boys and girls going about their everyday lives, the 'shining thing in the souls of free men' that has been called the discipline of democracy. The selections in this chapter have been chosen with a view to helping the teacher to perform this important task while at the same time providing interesting and challenging reading-practice material.

The first two pieces, *Dunkerque* and *The Little Boats of Britain,* make a fine pair in introducing the theme of the chapter, the first in praise of the soldier, the second of the civilian hero, offering his life for his country and fellow citizens. Dunkerque is considered one of the finest pieces of prose writing done in modern times, ranking in significance, in classic spirit and style with Churchill's 'We shall fight on the beaches' speech and Lincoln's Speech at Gettysburg. It is included here at the special request of the Interprovincial Committee, who felt that its central thought is not beyond the grasp of pupils in Grade Six with some experience in working together in school projects, and nearly three years of training in picking out and expressing the main thought of a selection. The good readers may be able to get it for themselves; the teacher will be able to explain it to the others. It is hoped that it will be memorized and regularly recited on Goodwill, Empire, Dominion and Remembrance Day pro-

grams. *The Little Boats of Britain* gives the other side of the picture, the civilian part in the immortal epic of Dunkirk. The two together, by setting side by side civilian and military courage in defence of country and principles, stress again the inevitable oneness of all humanity in an atomic world.

In Yinka-tu a boy risks his life to perform a duty for his country; in *Baby Ernest,* a girl masters fear and keeps her head to save her brother. *He Stopped, The Clinker, Amelia Earhart, Spike,* and *These Were His Friends* show individuals in everyday life offering, and sometimes giving, their lives to do their jobs. Bob Acres and Van Americk provide the comic relief. In them, 'literary' heroes are used as contrasts to the chief characters in the above-mentioned stories to show the absurdity of meanness and self-seeking, and the fun one can get out of a ridiculous mental picture.

The teacher might introduce the chapter by a study of the fine frontispiece picture of the Vimy Memorial. Explain that it is Canada's overseas memorial to her sons and daughters who died in France and Flanders fighting for freedom in the First and Second World Wars (The Peace Tower at Ottawa with the Book of Remembrance is their memorial in Canada); and that it is considered to be one of the most magnificent war memorials ever built. It stands on the crown of Vimy Ridge, in France, a height which, on April 9, 1917, Canadian troops captured after several attacks by others had failed. The French Government gave the land round it to Canada who chose Walter Allward as the architect and sculptor of the work. Mr. Allward worked fifteen years to make the memorial worthy of Canada and her people. His first task was to find stone of the right texture and color. He found it in an ancient Roman quarry in Jugoslavia from which 6000 tons were carried to France. The monument was unveiled by the King, on Dominion Day, 1936, in the presence of thousands of people, hundreds of them Canadian War Veterans who had gone to France to take part in the ceremony.

The Memorial is approached by an avenue two and a half miles long, lined on both sides by Canadian maple trees. Long before the Ridge is reached, the two great pylons of shining stone can be seen, reaching 187 feet towards the sky. A nearer view shows the exquisite detail of the sculptor's

plan. The 8-ton foundation stone bears on its face the one word, 'Canada'. At the base of what represents the walls of defence are figures of the defenders, one group showing the Breaking of the Sword, the other the sympathy of Canadians for the helpless. Above these are the mouths of the guns covered with olive and laurel, emblems of peace and honor. On the wall stands a heroic figure of Canada brooding over the graves of her valiant dead. Behind her rise the two great pylons representing the two forces, Canadian and French, and between them the Spirit of Sacrifice, shown throwing the torch to a comrade behind her. With heads uplifted the two see above them the figures of Peace, Justice, Truth and Knowledge chanting a hymn of peace. Around these figures are the shields of Britain, Canada, and France, while on the outside of the pylons is carved the Cross.

Of the Vimy Memorial, a great French artist said with deep feeling, "I am glad. It is the finest of them all—and it is in France."

It is hoped that this account will enable the teacher to give a sufficient background for the picture and to point out most of the details of the memorial; some are, of course, hidden. In discussing it the teacher will be able to point out the difference between physical courage, which we all highly admire, and the more difficult kind which everybody needs and which even children can have, the courage to do right, to do one's duty, to think of others first and one's self last.

DUNKERQUE

Background:

In the early days of the Second Great War, as at the beginning of the First Great War, the Germans attacked the small country of Belgium. Britain had promised to assist Belgium and at once sent nearly all her soldiers, guns and ammunition to aid her. The small British Army marched inland till it reached the Belgians, ranged itself alongside them and began to fight the Germans. Then, suddenly, the King of Belgium made peace with the enemy and ordered his army to retire. This left the British alone facing the enemy. As the German Army had many more soldiers, guns and planes than the British, they were forced to fall back towards the sea, the vanguard fighting as they retreated and pushing those in the

rear back to Dunkerque. The beaches there became more crowded every hour, for along that shore the sea is shallow and warships and large vessels could not come in close to take the men off. They had to stand there, through days and nights, with little food or water, while the Germans rained bombs upon them. Then the British Government sent out word to all those in England who could manage a boat, or small ship, to take one across the Channel to rescue the army. That word rang through the land like a trumpet-call and in a matter of hours the small boats were racing back and forth, each carrying home as many of the sick, wounded, and waiting men as it could hold. Old men, even women and older boys helped with the boats. The enemy bombed them too and some of them were sunk, or burnt, but the others never stopped until they had brought the last man safely home across the narrow sea.

It was one of the bravest stands and rescues ever made and the whole world hailed the soldiers and their rescuers as heroes. Many fine pieces were written in their honor, but this short passage, printed in the *New York Times,* is considered by many to be the finest. Because of this, it has been included in this chapter.

After telling the story, it would aid comprehension if the class examined a map to fix in their minds the scene of the rescue.

Reading:

The teacher should first read the passage to the class, reading thoughtfully, with good stops at the word group and sentence endings, and with feeling in the voice to give the general impression of the passage. The pupils should then read the piece silently to find out what the writer thinks to be the finest thing about this great act of courage and self-sacrifice.

Discussion:

In discussion, teacher and pupils should work through the passage together. Picture first the terror-inspiring scene on the beach: the smoke and roar of the guns and planes, the rain of bombs by day, the glare of the fires by night. It was indeed a scene from the underworld, from hell. In the midst of it, the men standing, quiet, patient, those not hit holding

up the wounded, helping them into the boats, each waiting his turn without pushing or word of complaint. Consider next what the writer thinks enabled them to behave so bravely. Courage? Discipline? Planning? Education? Being brought up with wealth and good manners? None of these: something greater than any of these. Consider what it is that men (and women and boys and girls) learn going "down the shaft ———— children's sake". (It is to put the good of others, the good of the community before one's own good.) What does the writer say this is? (the spirit or soul of democracy. Explain democracy simply, e.g. Democracy is letting everyone have a share in managing the country, just as all the pupils have a share in managing the school project. How do they have a share? Everyone has a vote. By his vote he helps to choose, or elect members to go to parliament to make our laws. But voting and electing is just the outside form of democracy. The inside, or heart and spirit of democracy is that every member should try to do first what is best for the community and only second what is best for himself. The pupils will be able to explain how the soldiers showed the spirit of democracy.

Now in ordinary times democracy often does not work very well. Many people act meanly and wickedly towards other people. These acts are the 'rags and blemishes' of democracy. But in times of great trouble the great majority of the people of a democracy forget their selfishness, forget themselves, and act for the good of others. Free men brought up as equals do this, but people ruled by tyrants and brought up without freedom do not act so, but try to save themselves first. History proves these things to be true. The men of Dunkerque, both those on the beaches and those in the boats, proved it again. Help the pupils to state the thought of the piece, the thing the author thinks finest in this great story, the 'shining thing in the souls of free men' as: to put the good of others first and one's own good last.

The whole passage is worth memorizing, or the pupils might choose, for memorization, the part of it that they, guided by the teacher, think finest. The teacher might also, as another example of this kind of action by the free men of a democracy, tell the pupils the story of the three hundred Greeks, the Heroes of Thermopylae.

In brief: More than two thousand years ago, little Greece was threatened suddenly by a huge army from Persia. To give the Greek army time to prepare itself, Leonidas of Sparta and three hundred men took up their stand in the narrow pass leading through the mountains into Greece. They knew that they must all die, but they cared only to save their country. Fighting day and night, they held the pass for five days, until every man had been killed. By this time, the Greek army was ready and when the Persians descended upon them they were able to defeat them and drive them out of Greece.

THE LITTLE BOATS OF BRITAIN

Background:

The story of Dunkerque and the discussion of the prose passage form the background of the poem. In Dunkerque, the writer speaks of the men on the beach and the rescuers in the boats as one, the 'common man of the free countries, rising in all his glory' to the height of courage, endurance and selflessness. The poem tells the story of the 'Little Boats', ascribing to them the emotions, purpose and heroic deeds of the men who manned them, in the figure of speech called personification.

In introducing the lesson, the teacher should explain that Dunkerque is the French, and Dunkirk the English way of spelling the name of this ancient town. By a few questions review the facts of Leopold's withdrawal, the defenceless situation of our armies and, instead of surrender, their heroic retreat to Dunkirk. Bring out the point that the prose passage, Dunkerque, tells mostly about the soldiers in Belgium. Then ask the class to read the title, and suggest what part of the story the poem will probably tell.

Reading:

One cannot read the poem even silently without feeling the excitement and danger, the sense of urgency and haste with which it is filled. This feeling is expressed strongly in the rhythm, so that an oral reading by the teacher will probably be the most effective approach to the poem. Reading it aloud the teacher will be able, also, by her phrasing and

choice of words for emphasis, to make the picture stand out clearly and to mark the rise-to-climax of the story.

Discussion:

In discussion, it will probably be best to talk of the feeling first while it is still strong in the ears and thoughts of the pupil. Try to get the pupils to name the feelings they sense in the poem (danger, excitement, haste, determination, horror, etc.) Have them, individually and in chorus, read lines and stanzas aloud, listening to the rhythm to hear how it expresses these feelings. Help them to note also that the rhythm has a short, choppy motion like that of a small boat tossed up and down as it races over the big waves of the sea. Choose for reading aloud passages that illustrate this motion. Consider how effective this rhythm is in expressing the feeling of the poem.

Review the story. The Setting: The gay little pleasure boats (canoes, rowboats, sailing craft) dancing at their moorings; the larger, but still small working boats (tugs, barges, fishing boats, small freighters), hundreds of them, of every size, shape, color, and use, 'a motley host', scattered in every cove, river-mouth, bay and harbor round the green shores of England, all intent on their jobs.

The Action: 'A voice of terror!' It is as if the little boats stopped suddenly, looked up, listened. A moment to grasp the meaning of the call, to understand the need, only a moment and then the race began, the race to prepare the little boats. The fathers were already gone to war; only the grandfathers, boys, and women remained. Get someone to manage the little boat! Run for gas! Bring food, tea, coffee! Fling in coats, sweaters, blankets! The race to headquarters for instructions! The frantic prayer, 'Send us!' the sturdy plunging of the small craft through the waves across the narrow sea.

The climax, the scene at Dunkirk: Help the pupils to see it as the little boats saw it: the sea strewn with blazing wreckage, the smoke and thunder of the guns, the crashing rain of bombs, the soldiers waiting. Help them to see it as terrible with hate and anger; glorious with love and hope, courage and self-sacrifice.

The conclusion: loss of boats and men, but success, 'our men in safety home'.

In concluding the discussion, the teacher may wish to point out the personification of the Little Boats mentioned above and its extraordinary effectiveness. Finally she should have the last stanza re-read; explain, or bring out by question, the facts that Britain has for centuries been a seafaring nation and that many times in the past she has been saved by her ships; that at the Battle of Trafalgar the navy saved Britain from France; that in defeating the Great Armada, her ships saved her from being conquered by Spain. Help them to state the thought here, that at Dunkirk, the 'Little Boats of Britain' saved her from Germany.

Interpretation:

Teacher and pupils will choose their own medium of interpretation. Good readers will enjoy reading the poem aloud. Several stanzas lend themselves to choral recitation. Each pupil should memorize one or more favorite stanzas. The scenes of the poem lend themselves also to illustration. The teacher might read passages from the book, *"Ordeal", by* Nevil Shute.

YINKA-TU

Background:

This story is just one of the interesting episodes from the book, Yinka-tu, the Yak. Sifan and his family lived in the high mountain region of Northern Tibet, not far below the snow line. When the yinka-tu (white yak) was born it was given to Sifan for his very own. A white yak is most unusual. Most yaks are brown.

Sifan's flat-roofed, two-storied clay home was built into the mountain side. The animals lived in the lower part of the house while Sifan and his family climbed the notched ladder into the apartment above. Inside Sifan's home you would see a clay stove built right into the wall of the room with a fire-opening below and with holes in the top to hold the cooking pots. For their dinner, Sifan and his family might have meat cooked with spice and onions, and little balls of cheese and tea leaves rolled in barley flour. Sifan liked to go to the market place in the nearest village and buy candied melon and candied apples on a stick. For money he would use little bricks of salt. It was Sifan's task to make the money.

When the family supply had run low you would see Sifan on the flat roof of his house, making the money, and Yinka-tu helping by carrying the pails of salt.

The torrent with which the story opens had been caused by a cloudburst in the mountains. A great wall of yellow water had come rushing down the little mountain river, overflowing the banks and flooding the land. Sifan took his herd to safety, and then helped the villagers rescue their flocks and chickens. When Sifan saw the monk of the yellow robe clinging to some tree branches, he took a round, skin boat, hitched Yinka-tu to this boat and went to the rescue of the monk. Both Sifan and the yak struggled desperately with the stream in order to rescue him. The story opens when this rescue had been accomplished.

Vocabulary Setting:

The Little Dictionary words are yak and Tibet.

Discussion:

One might say that the heroic acts of Sifan and Yinka-tu together create the hero theme of this story. Together they rescued Om-sa-pi from the flooded river and together they made the long and dangerous journey to Mobasa. Study the bridge scene on page 291 to get a picture of the two. Note the characteristics of the yak, and the age, size, and costume of the boy. The story is so interesting that the pupils will enjoy talking over the unusual incidents: the rescue, noting the yak's hair blanket, clay stove and strange medicine; the secret message and its embodiment in the secret string talk —the pupils might demonstrate how you could make knots placed differently on a string stand for the different letters of the alphabet. They would be something like the dots and dashes of the Morse Code. Review the journey: the preparations, the odd money Sifan took; the trail with its dangers, noting the courage that it took to face the 'unknown country', the wolves and leopard, the roaring river, the rope bridge (Compare it with Marcos' bridge of vines), the inn, the thief, the hunger of the last three days. Help the class to picture the strange city and the fun—and anxiety—of the runaway. Study the picture on page 293 for points about the scene in the palace, and note the rewards given the two

heroes. Have the pupils choose words to describe Sifan and Yinka-tu and try to state their opinion of the boy in a sentence.

Interpretation:

The story lends itself to audience reading by the poorer readers. The description of: making the string talk (p. 292), the lonely trail (p. 295), the crossing of the bridge (p. 296), the runaway (p. 298), the reward (p. 301); or one or two of them, might be practised and read aloud to the class.

Increasing Comprehension Skills:

I. **Main Points:**

State the main points in this story by answering the following questions:

1. Who were the heroes in this story? 2. What heroic deed did they perform? 3. How did they carry the message? 4. What was the message? 5. How was the message received?

II. **Draw Conclusions:**

After reading this story what must one conclude about:

1. Tibet and its people at the time of the story.
2. the yak.
3. the method of communication used in Tibet.
4. the importance of salt in Tibet.

III. **Classify Sights and Sounds:**

List the strange sights and the new sounds Sifan saw and heard when he entered Mobasa.

Increasing Technical Skills:

I. **Meanings:**

From the meanings for each word select the one most suitable for the accompanying sentence.

Sentence: All was quiet in the walled *compound.*

compound: to join or untie; to form by mixing or uniting; an inclosure containing residences or other buildings; composed of two or more parts.

Sentence: Yinka-tu set his hoofs down *gingerly*.

gingerly: full of vigor or ginger; cautiously; timidly; daintily.

Sentence: The Great Lama was sitting on a throne-like *dais*.

dais: a table; a canopy; seats of honor; a raised platform for a throne.

Sentence: Sifan and Yinka-tu climbed up the *notched*-leg stair.

notch: a small nick; a V-shaped cut in the surface or edge; a short narrow pass between two mountains.

II. **Eye Movement and Phrasing:**

Look down at phrases, sentences or short paragraphs: Look quickly, look up and say them.

(Suggestions): Sifan bent above him. What a thought! Sifan was off; far below, inch by inch. See how rapidly the looking can be done.

III. **Compound Words:**

Find as many compounds as possible in the story. Write the two words that form the compound.

Activities:

I. Read the complete story in the book *Yinka-Tu the Yak,* by Alice Alison Lide. Prepare to tell of some other heroic incident.

II. Illustrate one or more of the colorful incidents of the story.

BOB ACRES' DUEL

Background:

The word 'hero' has two meanings. In one sense it means a brave person who has done some valiant deed; in another, it means the chief character in a book or play. Bob Acres is a hero in the second meaning of the word. He is the chief character in a very famous and amusing play called *The Rivals* by Richard Brinsley Sheridan, a famous dramatist of the eighteenth century. In the first sense of the word hero,

Bob Acres is an upside-down, topsy-turvy, or farcial character, the very opposite of the usual hero of brave deeds, the 'clown' of the play.

The scene of the play is Bath, an ancient English town where there are hot springs and baths built by the Romans. It has for centuries been a tourist resort somewhat like Banff in Alberta, or Preston Springs in Ontario, where people go to bathe in the hot springs and drink the mineral water for their health. In the play, there is staying in Bath Miss Lydia Languish, a beautiful and rich young lady who is determined to marry a poor man. Young Captain Absolute wishes to marry her, but he is rich and knowing that she is set against wealth, he meets and wins her as Beverley, a poor young ensign in the army. Meantime, Lydia's chaperone, Mrs. Malaprop, a very funny old lady, has arranged that Lydia shall marry Bob Acres, an acquaintance of Captain Absolute. Bob is rich, but plain looking, badly dressed and, never before having been in the fashionable society of the city, very uncouth. He has grown up on his country estate among his servants and grooms who have flattered and toadied him, till he thinks himself the pattern of all a young gentleman should be. When he hears that Lydia is being courted by one Beverley, a person of whom he has never heard, he rushes to Bath and, securing Sir Lucius O'Trigger as his second, he challenges the unknown Beverley to a duel.

As an introduction to the lesson, the teacher should explain this situation to the pupils and, if necessary, explain also that duelling was a common method of settling quarrels between gentlemen in those days. In a duel, one of the disputants sent a challenge to the other. Each of them chose a 'second'. The two seconds arranged the affair, chose a secret place for the fight, examined the weapons, and stood by to see fair play. Duels were fought with swords or pistols. If the weapons were pistols, the principals stood back to back, walked in opposite directions for so many paces, turned and, at the word, fired at each other. In most cases the duellist did not shoot to kill his opponent, but rather to wound him slightly. The seconds then declared the quarrel at an end. It was a dangerous custom, however. Men were quite often killed and the Government of most countries long ago passed laws forbidding it.

Vocabulary Setting:

This play is easy to average in word burden. It contains 19 new words. It is suggested that the teacher might use the play as a little test in the ability of pupils to get meanings from context. After the play has been read and as a preliminary to its being prepared, test the class on the new word list, having them act out the meanings of as many of the words as possible.

Purpose:

The pupils might skim the selection to discover what kind of play it is and pick out funny words and phrases; then read silently to enjoy the story and the amusing character of Bob Acres.

Discussion:

It might be well to question first as to the characters and their parts: Sir Lucius O'Trigger, a well known duellist of the time, Bob's second; Bob Acres, the challenger; Beverley (Captain Absolute), the challenged person; and Faulkland, his friend and second. Next, build up a mental picture of the scene: open fields, some distance from the town, level, screened by trees, etc.; the time: at dawn, or very early in the morning was usual; Sir Lucius and Bob: size, appearance, costume. Question as to what these two are doing in the first part of the play. Then build up a brief character sketch of Sir Lucius and a careful one of Bob, the 'hero' of the play. The action, and the characteristics it brings out in both, are so simple and obvious that the pupils will have no difficulty in naming many of Bob Acres' qualities, e.g. boastfulness, loud talker, lack of knowledge of how things are done, persistence, cowardice, shrewdness, etc. Have the pupils name qualities and read sentences that suggest each one. Or read passages and name the quality they suggest. Work quickly through the play in this way, characterizing each of the actors.

Interpretation:

The reading and discussion of the characters will have prepared teacher and class to choose for the dramatic reading, or the acting of the play, members who can do the parts well. (Note that those chosen need not always be boys. Many

girls take these parts excellently.) An average Grade Six can prepare and present the read, or acted play, with very little additional help from the teacher.

Increasing Comprehension Skills:

I. **Character Study:**
   1. List the characters who make up the cast and the part each plays.
   2. Write *statements* to tell how: Bob tries to show himself up as a hero but acts very unlike one.
   3. List the qualities this clownish hero possessed. Opposite each write the quality he should have had if he had been a real hero.

II. **Draw Conclusions:**
   How did Sir Lucius feel toward Bob? Was he really giving him direction and friendly advice or was he making fun of him?

III. **Note Detail:**
   This play was written in the eighteenth century. The picture shows some of the details of dress of the period. Look up in a good reference book further details of costume and arrange a dress rehearsal after the lines and action have been mastered.

Activities:

I. The pupils will enjoy painting a backdrop for the play, and preparing pistols, other properties, and such small bits of costume as are thought necessary.

II. They would certainly enjoy reading up what they can find about make-up and applying the same to the duellists.

BABY ERNEST

Background:

In *The Middle Button,* the book from which this selection was taken, Maggie was the middle child in a large family. Her father was a minister, and he also farmed. The family had a comfortable home and lived a happy life together.

In those days — about fifty years ago — very few girls went to university and almost none of those who did took up medicine. Most people thought it not quite respectable for a girl to be a doctor. But from her childhood Maggie had wanted to become one. Even as a little girl, she bandaged the small wounds of her brothers and sisters and nursed dogs, cats and birds when they were hurt or ill. She was a great friend and favorite of Dr. Angus who praised her skill and, as she grew older, allowed her to help with some of his cases. The story tells of several exciting and brave things that Maggie did to help sick people. At the time of our story she was fifteen and saving to go to Medical School though her parents still refused their consent. On this occasion, her father and mother with their older daughters had gone to a wedding, leaving Maggie in charge of the home and younger children with Aunt Louisa, the negro cook, to help her.

If you read the book you will find other evidences of Maggie's skill in meeting other emergencies when medical aid was required. You will read, too, of some of the things she did to earn money for her medical course.

Vocabulary Setting:

The author of Baby Ernest would not permit any adaptation of her wording, but it was felt that the selection was well worth including and was of such general interest as would offset its slightly above average word burden. It contains 25 new words (5.2 per page). Of these 8 are given in the Little Dictionary (pallid, infinite, convulsions, contorted, soul-searing, unflagging, filter, suffocate). These should be looked up and the meanings discussed before the pupils read the story.

Purpose:

Read to find out what skill Maggie revealed to show that she was fitted to study to become a doctor. What did Maggie do to show that she was a heroine?

Discussion:

What responsibility did Maggie have? Do you think that she was disappointed because she could not go to the wedding? What quality did she show by not revealing that disappointment? Put yourself in Maggie's place. How would

you feel with your father and mother away and the baby ill? Try to get a picture of *the scene* in the bedroom (Baby Ernest tossing and moaning, the trundle bed, the pallet, the turned-down lamp, Maggie singing to the baby, her terror when he went into convulsions.) Build up the action: What caused the convulsions? How did it happen that Maggie knew what to do when Aunt Louisa mentioned the green peanuts? What did she do? Put together a character sketch of Maggie, choosing words that describe her (e.g. obedient to her parents, good-natured, capable, clever, ambitious, strong, loving, faithful, etc.) Why did her mother decide that she would allow her to become a doctor? Do you think she would make a good one? Why?

Interpretation:

Choose the saddest, the happiest, and the most exciting passage in the piece for oral reading.

Increasing Comprehension Skills:

I. **Title:**

Give another title to this story.

II. **Main Points:**

Answer the following to state the Main Points in the story:

1. What was Maggie's ambition? (to become a doctor).
2. What was preventing her from going to Medical School? (lack of money) (her parents would not consent).
3. What emergency did she meet successfully? (saved her baby brother's life).
4. What made her certain that she was a doctor at heart? (she had met Death and conquered).
5. Why did her parents change their minds? (they felt they had no right or wish to keep her from giving her services after what she had done).

III. **Character Study:**

What qualities did Maggie possess which are important for a doctor to have?

(observant to note symptoms, unflagging determination to conquer, ability to decide and act quickly, etc.)

IV. **Cause and Effect:**

1. What caused Maggie to have such a *"terror of insufficiency"?*

2. Why were the five hours Maggie worked over her patient *interminable bitter* hours?

Increasing Technical Skills:

I. **Making a Play:**

Noting the form of the play on page 302 write for Scene 1 the conversation between Maggie and Aunt Louisa when Baby Ernest first showed signs of illness.

Scene II. Imagine the conversation between the father, mother and Maggie upon the parents' arrival home.

II. **Exercises in Interpreting Dialect:**

Aunt Louisa had not had the same opportunities for an education that you have had so she did not speak as you do. Find some of Aunt Louisa's speeches and write them as you would say them. Some of these might be:

"He's done been layin' aroun' sorter like he's tired."

"What we gwinter do for him?"

"He done et only some vegetubbles for his dinner."

"I nigh about dropped the lamp."

VAN AMERICK THE BOLD

Background:

This amusing ballad-type poem is included here as a simple test of the pupils' progress in several elements of literary understanding and appreciation in which the teacher has been training them. It involves a 'hero' (the bos'n) in the literary sense of the word. It deals with pirates, an important figure in the classic literature of boyhood and girlhood, one with which all well-educated people are familiar. The poem

deals with the pirate humorously and, at the same time, shows him getting his just deserts. It tells a story in a single, absurd but dramatic incident and presents, in outline for the reader to fill in, a single, ridiculous picture. For the purpose the poem has been printed without an Illustration. It may be used, therefore, to test the pupils' powers of: general imagination; putting together mental pictures (the two ships: the merchantman, stout, sturdy, honest, and the pirate, long, rakish, black-painted, beflagged with skull and cross-bones; the crews: the Dutchmen, their appearance and costume; the pirates and theirs; noting story structure (how it began: setting and the sighting of the pirate; What happened: The Action: the plan and climax in the absurd fight. How it ended); putting together a character sketch of the 'bos'n (boatswain).

If the teacher wishes to use the poem as a test, the selection should be presented without introduction and read silently. The test might then take the form of a sketch of the action of the piece; or, the pupils might be asked to write the story in their own words.

Activities:

This poem was made by a boy in Grade VIII. Perhaps Grade VI could put together a ballad of this type.

HE STOPPED, HE LOOKED

Background:

There are none who better deserve a prominent place in the Proud Procession of Achievement than those men who, like Dr. Fleming, have experimented in the field of medicine. These men are true heroes because they have had the moral courage to give up pleasure, ease and chances of material advancement to spend long and often discouraging hours in laboratory experiments which they hope will lessen human ills. The late Sir Frederick Banting and his associates displayed this courage. These heroes have often displayed great physical courage also in subjecting themselves to dangers, hardships and experiments which have often proved fatal; the men who experimented with the mosquito-borne yellow fever are examples of this.

Experiment in penicillin goes on and on, and each year

new uses are discovered for this drug. Recently penicillin-like drugs have been found to be effective in curing diphtheria. A method has been found for developing it synthetically. Refinements in the drug are being constantly made, making it easier to administer, etc. In 1949 it was estimated that 1,000,000 a day are treated with penicillin. The development of penicillin is important; the fact that its discovery led the way to the discovery of other equally valuable drugs is also important. Streptomycin is one of these; it often proves effective when penicillin fails.

Introduce the lesson by discussing some of the points mentioned above, or others on this topic in which the pupils may be interested. Look again at the picture on page 240 so that the class may have a picture of the scientist and his laboratory in mind before beginning the reading.

Vocabulary Setting:

This passage contains only 7 new words (3.1 per page). The Little Dictionary words are: bacteria, agar, culture. Penicillin will have been explained in the background, and vat is easily gathered from the context.

Purpose:

Read to appreciate the importance of the actions mentioned in the title and the value of Dr. Fleming's discovery.

Discussion:

Review the work Dr. Fleming was doing, using the new words. What was he trying to find out? What was he using to grow his germs upon? What had happened to one dish? What tragedy almost happened? How was it prevented? What did he see? Where did he find penicillin? What was it doing? How would he feel at seeing this? After a scientist has discovered a new drug, what must he do? (Test it.) What was the next problem? Then what happened?

Some of the pupils may have been given penicillin, or may know someone who has had it. If so, they may know that it has to be injected into the body because the juices in the stomach spoil it if it is taken through the mouth. They may be able to name some diseases for which penicillin is given. Note that all new drugs are tested very, very carefully before they are given to people. Perhaps some pupil may know that

they are sometimes tried out upon animals. Note how many years the scientists worked with penicillin before it was given to human beings. Have the class name other diseases for which scientists have found preventatives or cures (e.g. diphtheria, typhoid fever, smallpox, etc.) If possible, make an opportunity for the pupils to see some bacteria through a microscope.

Increasing Comprehension Skills:

I. Main Points:

1. Who is the hero named in the story? (Dr. Alexander Fleming)
2. Who assisted him in his work? (fellow workers)
3. What great discovery was made? (penicillin)

Increasing Technical Skills:

I. Dictionary and Encyclopedia:

Between what guide words would you find:

agar	against	agate	*culture*	country	cover
	agog	aileron		crystal	culvert
	afraid	again		cumber	cup
bacteria	bag	balance	*penicillin*	pent	picture
	balloon	bang		pencil	pender
	back	badge		pence	penman

II. Dictionary Practice:

Practise finding words rapidly. Review suggested procedures on pp. 83, 140, 152.

Below are some suggested words:

vat, microbes, grievously, research, colonies.

Activities:

Read about, and tell the story of, some other famous discovery in medicine.

THE CLINKER

Background:

Question the pupils as to what they know of ships, particularly the great liners and freighters that carry passengers and goods across the oceans of the world. They will probably know that they are driven by steam and that their engines burn either fuel oil, or coal. Those who have seen the locomotive of a train with its great wheels and their long connecting rods driven by the steam in the boiler, will be able to imagine the 'turning wheels' and 'flashing rods of steel' that drive the ship's engine. Talk of the locomotive, its engine-driver and foreman will probably be a sufficient introduction to the steam engine of the ship and its firemen, the 'Clinkers', or 'Heavers.'

If the teacher, or any of the pupils, have travelled by steamer, they will probably have visited the engine-room and be able to describe the long climb down the iron ladders, from one deck, or 'story', to another, down, down, down to the very bottom of the great ship. Here, far below the surface of the water, the steam generated in the boilers of the great standing engines drives the long rods that turn the screws, or propellers, that drive the ship forward. Down there, in the engine-room, with its monster engines, all shining black and glittering brass, the chief- engineer listens to the Captain's orders for more or less speed and supervises his assistants and the stokers, the men who 'heave' the coal into the 'gaping maws' of the huge furnaces that heat the water to steam.

PURPOSE:

The teacher will probably think it wise to read the poem aloud first, to give the pupils the highlights of the picture and the feeling of interest in, and sympathy for the Clinker. The class should then read the poem silently to note the details of the picture and how the Clinker feels about his work.

Interpretation:

The working out and stating of the thought is the real interpretation of the poem, but it lends itself also to being illustrated. Or, the pupils might be asked to paraphrase it,

that is, write it in their own words. Paraphrasing is an old-fashioned exercise but, for passages in which the thought is the chief beauty, it is an excellent one.

AMELIA EARHART

Background:

Even when Amelia Earhart was a very small child she revealed the same kind of calm courage which was characteristic of her later years. At the age of six she faced the old family dog, James Ferocious, that had been maddened by the teasing of mischievous boys. If she had shown an atom of fear or turned to run away, the dog must surely have sprung upon her. Instead she said to him, "James Ferocious, you bad dog! You broke your chain and tipped over your water dish. Come, be still, and I'll get you some more." James Ferocious, still growling a little in his throat, looked at her questioningly, and then walked meekly behind her.

Amelia Earhart loved to do things for the 'fun of it.' Her book, "The Fun of It" tells that story well. She liked to slide down poles in fire-stations and jump from a parachute tower. But best of all she liked to fly, right from the time of the 'First Flight' in the story.

And in her flying she had a number of 'Firsts.' She was the first woman to fly the Atlantic when she flew with Bill Stultz in the Friendship in 1928. She was the first woman to fly alone across the Atlantic in 1932. Our story tells of that flight. She was the first to cross the continent in an autogiro, and she established a record for altitude in an autogiro of over 18,000 feet. She flew non-stop from Mexico City to Newark, New Jersey, a distance of 2125 miles. Until 1939 no other man or woman had ever done that. Her flying was not without mishaps. She had some narrow escapes, but none of these caused her to lose her love of flying. Her mind was most alert, and the experiences she gained contributed much to the science of aviation. Each new experience was met without fear or dread—the adventure was always uppermost in her mind.

Introduce the lesson by explaining that Amelia Earhart was probably the greatest woman flyer up to the present. Tell the class some of the things given in the background about her, and that the story begins with an incident from

her childhood. Have them study the picture on page 317 to discover what that incident was.

Vocabulary Setting:

This is another challenge story for the good readers and those especially interested in flying.

The Little Dictionary words are: ridge-pole, tolerant, altimeter, tension, clerestory, cathedral, weld, gauge.

The teacher with an average and below class may feel that the piece is too difficult for them and omit it altogether, or treat it as a literature lesson and read it to them (see under discussion.) With a class of average to good readers, the teacher might read with the class, teacher reading hard parts, pupils following with their eyes and reading easier parts, discussing meanings and the story as they go. The teacher with a group of really good readers and keen aviation fans will find it a stimulating vocabulary exercise as well as an interesting story. If the selection is to be read by the good readers, the teacher should have the Little Dictionary words looked up, take up the proper names and locate the geographic ones on the map. Tell the group that any words they do not know will be studied later. (See Technical Skills for follow up exercises on the vocabulary.)

Discussion:

Look again at the picture on page 317 and try to place the children, Amelia, Muriel, Lucy, Katherine. How can we tell that this was an exciting adventure for them? (the faces). Where may they have seen a coaster? (at an amusement park). Review what theirs was made of and where they got the materials. Discuss who was the leader among them, what she looked like and what this incident shows us about her character. What does the second incident (learning to fly) show most clearly about Amelia? How much she loved flying). In discussing the third incident (the Atlantic flight), the pupils will gather that the planes of 1932 had not begun to reach the perfection of those of today. The plane Amelia used on her Atlantic flight had had a thorough overhauling before the trip began, but it was far from efficient as can be seen from the number of mishaps. Amelia had some instruments but she lacked many that are used today. The pupils may be able to name some of these (de-icer, radar, a beam

as a flying guide). Compare with modern planes the size of Amelia's craft, the strength of it, the amount of gas she could carry. Note the food she took with her, and consider the much greater dangers of flying in those days. Talk over the mishaps that befell her (altimeter, storm, off course, icing, spin and drop, fire, leaky gauge). The wonder is that she made the flight successfully. Study the picture on page 323 to find out how she was received in Ireland and how people felt about a woman who dared to fly the Atlantic alone. Add to the character study of Amelia words chosen to describe her behavior on this flight.

The last incident is very short, but it contains the climax of the brave story. Help the pupils to see that the climax is the start of the world flight. Nowadays many people have done this, but then only one or two men had flown all the way round the world. Help them to see that the start was Amelia's great moment. She hoped for a greater (her return), but that was denied her. How far did she get on her way round the globe? Help the class to see that the story breaks off as abruptly as the flight and that this is an effective way to end the story. Complete the character sketch of Amelia Earhart.

Interpretation:

The Rolly Coaster and the Start of the World Flight lend themselves to oral reading.

Increasing Comprehension Skills:

I. Events in Order:

This story tells of several eventful incidents in the life of Amelia Earhart. Arrange the following in the order in which incidents occurred.

1. Attended an Air Meet in California. (3).
2. Took first solo flight. (5).
3. Learned to fly. (4).
4. Attempt with roller-skate model ended in disaster. (1).
5. Flew the Atlantic alone. (6).
6. Attempt with roller-skate model landed right side up. (2).
7. World Flight ended in disaster. (7).

II. **Find Proof:**

State one way by which Amelia Earhart showed her heroic fearlessness, in each of the eventful incidents listed above.

III. **Relevant and Irrelevant:**

List the difficulties Amelia Earhart encountered on her Atlantic Flight (pupils will check carefully with their books to see that they are correct.)

IV. **Effective Words and Phrases:**

Match the phrase with the thing described:

A. Amelia Earhart's eyes on taking off.
B. flames from the exhaust manifold.
C. vibration of the metal in the plane.
D. Donegal hills.
E. the one lone bright star that Amelia Earhart saw.
F. the flames from the broken weld.
G. the way the cattle stood.
H. where Amelia Earhart landed in Ireland.
I. dials of the altimeter.
J. Amelia's look after her first attempt to fly.

(H) 1. emerald pastures.
(G) 2. with an eternal patience.
(A) 3. shone with the light of adventure.
(F) 4. lashing tail of a coral snake.
(C) 5. like a bony hand rattling a door.
(D) 6. sulking under thunder storms.
(E) 7. lighting the clerestory in the cathedral of the skies.
(I) 8. swinging uselessly.
(J) 9. of tolerant scorn.
(B) 10. burnt angrily.

Increasing Technical Skills:

If the teacher wishes, the new word list of this selection might be used as a test of the pupil's ability to find out the meanings of words. Have the pupils write in their Reading Activity Books the following headings: Found in the Dictionary, Gathered from the Context, Made out from Smaller Words, Knew Before Reading, Do Not Know. Giving them

plenty of time, ask them to write each of the words in the new word list, with its meaning, under the proper heading. Those listed under "Do Not Know" will be used for special study. This exercise could be used at the conclusion of Technical Skills.

I. Write the opposite of these words. The answers are in brackets for the convenience of the teacher.
ascent (descent); embarrassed (unembarrassed); co-ordinated (unco-ordinated); tense (relaxed); feminine (masculine); customary (unfamiliar); vertical (horizontal); tolerant (intolerant).

II. Select the word from the second list that means the same as the word in the first list.
1. unerringly; hazardous; materialized; contrivance; sulking; slim;
2. perilous; pouting; slender; became a fact; device; cleverly; accurately.

III. **Meanings From Context:**

Using the Readers have the pupils discover the meaning of the following words from the context:
stance; revved; chocks; barograph; disc.

IV. **Prefix:**

The prefix un sometimes means not—as unclean (not clean). Sometimes it means a reversal as unwind. From the following words select those that mean **not:** untwist; unfamiliar; unerringly; unlock; unflagging; unattached; unhitch; unflagging.

Activities:

Find a story that tells of the heroism of another famous flyer and prepare to tell it in the story-telling period.

To An Aviator:

The pupils who have been interested in the story of Amelia Earhart and who would themselves like to fly, will enjoy reading this pretty stanza and thinking out what the poet is saying and what he means. They should read the title and then the stanza silently. In discussion question to make sure that the pupils understand who is meant by 'you.'

Why would the poet say that the aviator was 'intimate' with stars? What silver would drip from the wings of airplanes? Do aviators 'touch' rainbows? Might they do so? Would it be delightful to 'soar to heights'? And what does the poet mean by his final question? Help the pupils to put his thought into their own words, e.g., "To those who can reach so near to heaven, earth must seem very dull and commonplace." The class might have an opinion as to whether this is likely to be true or not. Those interested in airplanes and flying should memorize the stauza. Its question and its pretty phrases are worth recalling, and its varied ending consonants make good enunciation practice in solo recitation.

A DOG NAMED SPIKE

Background:

This story of an animal hero took place during Admiral Richard Byrd's first trip to the South Pole, his first flight over the pole, and the setting up of Little America.

Admiral Byrd himself, and others who were on the expedition paid great tribute to the sledge dogs. They found that dogs could travel over country that was impossible for tractors. A single team of 13 dogs moved 3500 pounds of supplies from ship to base, a distance of 16 miles, in two journeys.

This continent of Antarctic has always been a challenge to explorers because of the difficulties encountered. Captain Cook explored part of it in 1773. Captain Robert Scott explored much of the territory in 1902. In 1911 Roald Amundsen found the pole a few weeks before Scott and his men arrived. On the return trip Scott and his men perished in the snow just a few miles from their base. Admiral Byrd reached the South Pole by airplane. The country is so rough and mountainous that he marvelled at the courage of the men who travelled as Amundsen and Scott had done.

A great stormy ocean separates Antarctica from the rest of the world. Winds sometimes reach a velocity of two hundred miles per hour. It is surrounded by a wide band of ice-laden sea. There are ice-floes of frozen sea-water, huge icebergs, and on the Pacific side, the famous Ross ice-barrier.

Many decades after a southern continent was first surmised, a ship penetrated the ice belt and reached the shore. However, a ship is not safe once it has anchored. It may be frozen in, as was Scott's Discovery, or like Shackleton's Endurance, it may be crushed by the ice. There is danger, too, of being swamped by icebergs. Airplanes help to ascertain conditions for the ships, but the ice changes rapidly, and often wind and fog make short trips impossible.

Travel on land is equally hazardous. The continent is very mountainous and its mountain ranges are very difficult of ascent. The South Pole itself is on a mountain-bordered plateau, 9,000 feet above sea-level. There are frequent blizzards. The thermometer often drops to seventy below zero in winter and barely rises above freezing in summer. The roughness of the ice makes the use of anything but sledge dogs impossible. This roughness tears tires into bits and quickly wears out boots and sled runners. The tough feet of the dogs stand it better, but these often become sore. Airplanes are good for advance work in mapping out the land even if a plane can make only one trip in several weeks.

The United States, Great Britain, Norway, France, Australia and the Argentine each claim parts of the continent of Antarctica. Coal deposits found are not of much value because of transportation difficulties. It is possible that uranium or other valuable minerals may be discovered.

Admiral Byrd was a great friend of Amelia Earhart. They often consulted each other over proposed adventures. Bernt Balchen worked for both of them.

Vocabulary Setting:

This story is an easy one. There are only 14 new words. (2 per page). The Little Dictionary words are: Antarctica, isolate, exhausted. All the others may be easily gathered from the context.

Purpose:

Read to enjoy the story and to appreciate the flaming spirit of the dog, Spike.

Discussion: (To be taken after Rate and Comprehension Test.)

Examine the pictures first. Note the fine, intelligent head

of the dog Spike against a background of ice and snow. The picture on page 330 shows the unloading of the ships by dog team. Review the facts in the background. Was it necessary to unload with haste? Why were dogs superior to other modes of transportation? The picture of the dogs, happy to be released from the confinement of shipboard can be easily imagined by the pupils. Find all the parts of the story that describe Spike. Did he have the qualities that people admire most in a dog. Do the pupils know that Admiral Byrd and his men lived in houses buried in pits under the snow. Read the parts of the story that tell of the building of these houses. Note that the men waited until the coming of spring to make the trip to the pole. Spring in Antarctica comes in September. Why is that? It was during the long winter months that Spike became so ill. Find in the story the sentences that tell of the bravery of Spike even during his illness. Find the sentences that tell of the difficulties of the trip, finally the desperate situation. How were the men feeling at that time? What was the very brave thing that Spike did? Why was Spike's spirit spoken of as a 'flaming spirit?'

Rate and Comprehension Test:

Reading Time, 11 Mins.

1. Who was the leader of this expedition. (Admiral Byrd).
2. Who selected the camping spot? (Admiral Byrd).
3. What is the place where the camp was made now called? (Little America).
4. Who was second in command? (Larry Gould).
5. What kind of transportation was used by the Admiral for his final dash to the South Pole? (a plane).
6. Who went ahead of the Admiral to report weather conditions? (a party of six men with dogs and sleds).
7. Who took Spike into his room when he was ill? (the Admiral).
8. What did the men think would have to be done on the return trip? (some of the dogs would have to be shot).

9. What poked its way beneath the door flap of the tent? (Spike).
10. What had sent Spike on the track alone to search for the advance party? (the dog's wonderful spirit).

II. **Facts For Recall:** (Skimming)

To what do these figures refer?

1. 125 (huskies landed on Little America).
2. 10° above zero. (temperature on the ice shelf).
3. 15 (miles from ship to camp).
4. 40 (men who were to remain at the camp after the ships returned north).
5. 15 hundred (tons of gear to be hauled 15 miles by the dogs).
6. 1800 (miles Byrd had to make to reach the Pole).
7. 50 miles (the six men in the advance party were from the camp when their dogs gave out completely.)

III. **Note Detail:**

How did the men prepare:

1. their homes for winter?
2. their planes for winter?
3. a winter shelter for the dogs?

Increasing Technical Skills:

I. **Antonyms:**

Write the opposites of the following words: (Most of these will be found in the story). Antarctic, dependent, exhausted, attached, aft, alertly, isolated.

If the children select words out of the ordinary determine what reasons they can give for this selection.

II. **Prefix:**

The prefix 'anti' means against, opposed to, or opposite. The Antarctic is opposed to or opposite the Arctic.

The pupils will write meanings for:

antagonize, antacid, antidote, antipathy, antiseptic.

III. **Phonetics** (Vowel variants)

Review the word list. Discover the meanings of words still unfamiliar.

Activities:

I The good readers might find and report more information about Antarctica.

II. Find another good story about the heroism of a dog for the class to read.

THESE WERE HIS FRIENDS

Background:

Lieutenant-Colonel John McCrae's poem "In Flanders' Fields" will be familiar to the children from Remembrance Day programs. It is hoped that knowing these facts about the man who wrote of heroes and was himself a hero will lead to a greater appreciation of the poem.

In 1898 John McCrae graduated in medicine from the University of Toronto with a gold medal and a scholarship in physiology and psychology. When the South African War broke out he volunteered as a gunner, not as a medical man. All his life he had been interested in artillery. In his letters from Africa he often spoke of the horses and dogs. Through all his life and all his letters, dogs and children followed him as shadows follow men. At the close of the African Campaign he received the Queen's medal with three clasps.

For sixteen years John McCrae studied and practised medicine. Then in August, 1914, shortly after the outbreak of the First Great War, he was appointed to the First Brigade Artillery. He enjoyed this experience at the Front Line. His heart was with the guns as well as with his medicine and surgery.

On June 1, 1915, he was posted to No. 3 General Hospital at Boulogne. He missed his post at the front, but he did his work at the Boulogne Hospital and did it well. He had never been strong, and now the cold and dampness caused his health to fail. He wrote of the cold, "Everyone is suffering, and the men in bed in the wards cannot keep warm. I know of nothing so absolutely pitiless as weather. I have heard of cold weather in Europe and how the poor suffer. Now I know.

He was appointed Consulting Physician to the British Armies in France on January 18, 1918. This was a great honor, but he did not live to take the position, for on January 28, 1918, he died of pneumonia in No. 14 General Hospital.

Vocabulary Setting:

Pronounce the proper names with the pupils.

Purpose:

Read to appreciate the character of the man who wrote the famous poem, "In Flanders' Fields."

Discussion:

Review the fine qualities in the character of John McCrae. His love of children and animals; his skill as a physician and surgeon, and his interest in his patients as people, particularly the children; his skill as a story-teller; his charming letters to his nephews and nieces; the fact that he was a poet of note and a brave soldier. Bring out the fact that he died in the service of his country as surely as if he had been killed in actual battle.

Increasing Comprehension Skills:

1. Why are poppies sold on Remembrance Day?
   (This was the flower that was glorified by the poet, John McCrae, in his poem.)
2. In what way can it be said that John McCrae is still of help to our soldiers?
   (The money from the sale of poppies goes to help those who have served their country in both Great Wars.)

Activities:

I. Some members of the class might tell this story of John McCrae to the junior grades in preparation for Remembrance Day.

II. Others might help with the Poppy sale.

IN FLANDERS FIELDS

Background:

The story of John McCrae which the pupils will have read makes up the main part of the background for the lesson on his famous poem. The teacher will scarcely need to review the facts, but might recall the geographical position of 'Flanders' in Belgium and the north of France, where the First Great War was fought. Explain also that while in Canada poppies are garden flowers, the bright red ones grow wild in Europe. They spread rapidly, like a weed, through the wheat, by the roadsides, and in any waste place. During the war, the soldiers who were killed were buried in many cemeteries, large and small. Each grave was marked with a small wooden cross. Men had no time then to smooth the ground or to plant grass and flowers, but nature scattered crimson poppies over the torn earth and between the roughly-made graves. As one might say, "God Himself decorated the resting-places of the fallen." As Doctor McCrae went about attending to his patients, he saw red poppies springing up on every battlefield and they gave him the idea for his poem. It seemed to him that the poppies, so beautiful and alive, shining upon the graves, were the voices of our brave dead calling to us. The poem tells what they seemed to the poet to be saying.

Purpose:

Read the poem silently to find out what those who died to save us wished to say to us.

Discussion:

Ask the pupils to study the picture for a moment or two and try to visualize the rows of white crosses and red poppies going on and on across whole fields, so many there were who died. Picture the scene: the graves are still and silent, but above them the sun shines, the sky is blue, the red poppies sway with every breath of air, the larks mount towards the sun singing their sweet song. The graves are silent, but it seems as if the air is full of the spirits and the voices of our men. Discuss stanzas two and three to get the message of the dead clearly, e.g., we, the dead, have given our precious lives in the quarrel with the foe; you, the living,

must catch the torch we throw you and carry on the battle. Consider, finally, who is this foe? What battle is it that we must continue to fight if we are to keep faith with our dead of both Great Wars? Help the pupils to grasp the fact that the enemy is tyranny, selfishness, in nations, in individuals, in our own minds and hearts, anywhere and everywhere that it exists. The fight is for freedom, for the spirit of democracy that puts the good of the community first and the good of the individual second. No selfish person, no selfish group of people is free; they are tyrannized over by their own selfishness. The battle is, then, against selfishness. We have fought two great wars and now are fighting a bitter peace against it. In war and peace that fight will go on until it is won. The battle is hard and the progress slow, but progress is being made. The point to stress is that the battle is going on in every human being, even in Grade One children, even in babies. Grade Six boys and girls are old enough to understand that every time they act meanly and selfishly they have lost a little of that battle, lost it not only for themselves but for the whole world; and that every time they think of others first and act unselfishly they have won a little of the battle, they have held up the torch that our dead have thrown to us.

Interpretation:

The thought is the chief beauty of the poem and the rhythm is dominant in it. Read, or recited, it should sound a little, though not altogether, like prose. It makes a fine oral reading, or solo recitation, and every Canadian child should learn it by heart.

Chapter Eight

THINGS BEAUTIFUL

Introduction to the Chapter:

Creating beauty is a great achievement. In God's creation there are many **Things Beautiful.** Man, too, possesses this great gift and, in the Proud Procession of those who have achieved, there are many we honor, because of the contribution they have made to the world's wealth of beauty.

Beauty may be expressed in various ways. The capacity for perception can be increased by awakening an awareness and sensitivity to the matchless beauty of nature; to the beauty in sound, color, movement, in proportion and space relationships; to the beauty of friendliness, of a courteous, charming manner, of tolerance and consideration for other people; and to the magic beauty of soft lights and quiet leisure.

The selections in this chapter present many of these forms of beauty and it is hoped that the thoughts and ideas expressed may lead the children to a keener appreciation of true beauty and to a desire to create something beautiful of their own.

By exhibiting a spirit of sympathetic understanding toward honest effort the teacher can do much to stimulate self-expression and foster the creative spirit. This creative talent is latent in all. The urge to express is very evident in younger children. Older children possess it too, if the desire has not been suppressed by an intolerant, impatient attitude on the part of adults. Training is required, however, to assist older children to achieve results that they feel are satisfactory. The teacher should help the children to increase their skill and aim to develop good taste and higher standards of achievement. She should encourage them to be discerning in their judgment, keeping in mind the purpose and use of the beauty created.

The few informational selections in the chapter may be read silently, but the selections of literary value, the teacher

should be prepared to read to the children in an effective manner so that she may open up for them the sources of beauty. She should teach the children to note and cherish beautiful thoughts and expressions, to sense beauty in character, assisting them to build up ideals and aesthetic values.

As an accompanying activity to the chapter it is suggested that an atmosphere of beauty be created in the class room and surroundings. As far as possible the clutter which usually accumulates should be removed and the condition and arrangement of essential furnishings improved. Then the class might organize themselves into committees to carry out certain beautifying projects. A regular period might be set apart for the enjoyment of beautiful art, inspirational music and literature.

In introducing the chapter it would be well to talk with the children about things that they think are beautiful. Discuss what they like in sound, in color, in texture, in movement, in people, what they find lovely about the place where they live and what they would like to see in other parts of Canada because they know it must be beautiful too. Draw their attention to the **Table of Contents** to see what beauties they will read about in the chapter. Turn to the frontispiece and have them try to decide what makes the picture beautiful and how it makes them feel. Help them to sense the quietness of the scene, the sweep of sky, the mystic light and fanciful shadows. Summarize the beauties by asking them to suggest a title for the picture.

Morning:

Background:

This verse of true poetry was written by a child of eight. Between the ages of five and twelve, Hilda Conkling 'wrote' many verses of which more than a few were fine poetry, rich in feeling, original in idea, beautiful in form. Her book, published when she was still a child, is full of interest and delight for adults as well as children, and not only for its childlikeness, but for its unusual thoughts and real beauty of expression. All teachers will find it interesting and worthwhile, both as a revelation of a child's mind, and as a source of verses for use in class.

Morning and night are things of wonder and beauty to all normal people, morning with its glory of light, color, and promise of achievement; night with its glory of darkness, stars, and rest. Even boys and girls are conscious of these things; they can tell how they feel in the morning and how differently at night. They should read the verse silently to find out what Hilda thought morning was for. In discussing it, the teacher should explain that Odysseus, or Ulysses, was a Greek king of ancient times. After fighting in a war with the city of Troy, he sailed off on a long voyage round the Mediterranean sea, which was then little known. Odysseus met many strange people and had many exciting adventures which are written in a long poem called The Odyssey. The stories of Odysseus are so interesting that they have been rewritten in simple prose for modern boys and girls to read. Evidently Hilda's mother had been telling her these stories. The class should consider whether they agree with the young poet as to the kind of stories to be read in the morning or at night. Hilda was only eight and thought only of stories, but boys and girls of Grade Six will be able to tell of other things besides stories to which her ideas apply.

Help the pupils to note the three effects given in the poem: first quiet as of someone opening his eyes; then more briskness as of one sitting up; then great energy as of one leaping out of bed. Have one or two pupils read the verse in this way. By this time all will probably know it by heart and it might be recited in chorus. Having memorized it, some pupils may be inclined to write an original stanza imitating it.

Night:

Background:

Night, also, is a poem like those the pupils write themselves, describing the subject by mentioning in charming phrases the things the poet sees and hears. Part of the introduction of this poem will have been given in its companion piece, Morning. Indeed, many teachers may wish to take the two in the same lesson. As a further introduction to Night, have the class study the lovely sweep of night scenery which the artist has painted to illustrate the poem. Ask the class to concentrate on the picture for a moment or two so

as to be able to tell what feeling it gives them. (Softness, darkness, the silver of the rising moon, smoothness of water, the velvet of trees, nearness of stars, fantastic shapes, stillness, quiet.)

Have the poem read first aloud then silently to note what feelings it gives about the night. The class will now be able to add to the feelings gathered from the picture, the further sensations of perfume from trees and flowers, and the small soft sounds of birds, winds and leaves. Question to discover whether the pupils feel that the perfume, the calling, sighing and rustling of the poem adds to, or takes away from the quiet and restfulness of the picture.

Discuss the voice, tone, pace and expression with which Night should be read. Note that each couplet is a thought in itself and that reading it in that way will have a monotonous effect. Should it have such an effect? Have two good readers read the poems, first Morning, then Night.

BELLS

Background:

This selection leads us into the realm of sound. It gives information about bells and their origin.

It may be introduced by talking with the children about the bells to which they respond, on week days and on Sundays, the bells they hear at Christmas and on special days, and why some have a more beautiful sound than others.

We begin our daily activities when the bell of the alarm clock rings in the morning, respond to the motorman's bells on a street car, obey traffic signal bells and fire bells. We ring door bells when we visit our neighbors and assemble at school and church to the sound of bells. In some centres the out of doors activity of children must cease with the sound of the curfew bell. Cattle and sheep wear bells so that their owners can locate them. Bells are attached to sleighs in winter and Santa's bells jingle when his reindeer approach. Bells peal for joy and bells toll for sorrow. We enjoy the music of bells and listen to our famous carillon of bells in the Peace Tower at Ottawa as their beautiful tones come to us over the air.

Bells are common in other countries too. The Chinese have wind bells which hang from the corners of their

pagodas and in their homes. The long silk streamers attached to the bells catch every breeze. Babies sometimes have bells sewed to their clothes. It was an ancient Chinese tradition that the sound of bells would keep away evil spirits.

In England in medieval times, people wore bells on their clothes and sometimes in their hair. The court jester not only wore bells but carried a sceptre with many tiny jingling bells.

Nearly every country in the world has made small bells for centuries, but it was not until medieval days that people learned to cast big bells. It was a great achievement to cast a bell and bell casters were very important people. When a great bell was completed and ready to be erected in a tower the bell was drawn to the church under guard, as is shown in the picture on p. 341, and the people assembled for the christening. Great Tom was the name given to a bell in one of the towers at Oxford. Big Ben of London is another well known bell. Many old bells had verses carved on them. One said:

"Though I am but light and small
I will be heard above you all."

A famous bell in United States is the Liberty Bell in Philadelphia. It was made in England in 1751 and said:

"Proclaim liberty throughout all the land to all the inhabitants thereof." And that is what it did in July, 1776, when American Independence was proclaimed.

In the Elder Days of Art:

Since bells had such a great influence on church building, causing the people to build churches of beautiful architectural style, the two verses heading this selection were chosen from Henry Wadsworth Longfellow's poem to describe the careful workmanship that went into the construction of every part of a cathedral and the beauty that was wrought by clever artisans of that day.

At this point it would be well for the teacher to show pictures of some beautiful cathedrals calling attention to the strong towers which held the heavy bells; the slender, tapering pinnacles, and the arched windows pointing heavenward; the carving as delicate as lace work; the stained glass

through which the light streamed in glowing colors; and inside, the domed ceiling, the firm pillars which helped to hold up the massive structure, the beautiful paintings and tapestries, all lovingly wrought as suitable adornment for a place in which to worship God.

The two verses may then be read and studied to find the **Main Thought** which the pupils should be called upon to state in their own words.

The informational part of the selection should then be read by the pupils silently.

The Informational Section:

Purpose:

Read to gather information about bells.

Discussion:

In discussing the purpose question have the pupils try to give the topics about which they gained information, such as:

The Origin of Bells
Early Bells
Medieval Bells
Carillons of Today

Then question as to what they learned about each one of the topics.

Increasing Comprehension Skills:

I. **Main Topics:**

Copy the Topics chosen during Discussion.

II. **Make an Outline:**

Use these Topics as **Main Headings** and fill in the **Main Points** you have learned about each , as Subheadings. Use I, II, and 1, 2, etc., as previously demonstrated, so that the Outline may be useful and easily followed.

III. **Make Statements:**

State the use of an Outline.

(An Outline may be used for: recording information, making a written report or an oral report.)

The Outline is a convenient way also of assigning Topics to different members of a Report Committee.

V. **State An Opinion:**

1. What is your opinion of a carillon as a memorial to those who served in war?
2. Why do you think this selection has a place in this chapter?

Increasing Technical Skills

1. **Root words:**

The person who plays the carillon is called the carilloneur. Ask the pupils to write meanings for the second of each of the following pairs of words:

piano	flute	harp	cello	violin
pianist	flautist	harpist	cellist	violinist
trombone	organ			
trombonist	organist			

II. **Vowel Variants:**

The long sound of o is heard in such words as, cold, bone, sorrow. Find as many words as possible in the story under each one of these types.

The short sound of o is like o in hot. Find at least ten words with the short sound of o in this story.

Activities:

1. Prepare the famous 'bell' poems: the *Bell of Atri* by Henry Wordsworth Longfellow, or *The Inchcape Rock* by Robert Southey to read to the class.

2. Make a set of bells by attaching eight bottles of the same size to an upright support. Partly fill these bottles with water so that when they are struck lightly they will sound the notes of the Major Scale. Then make up some tunes to play upon your bells.

GAY GO UP

Background:

This is a nursery rhyme and a very old one. From earliest times London, England, has been famous for its many beautiful churches. All English churches have bells and in the cities where there are many churches close together the clangor of

their bells ringing, first one and then another and all in different tones, fills the morning with sounds, sometimes musical, sometimes not, but always lively. English churches make certain that no one will stay at home for lack of an invitation to worship.

The rhyme plays up and down the scale upon the tones of the bells, while the vowel and consonant harmony within each couplet plays variations upon the name of the church and in some cases also reinforces the tone of the scale, e.g. the deep open vowels and dipthongs of the opening and closing couplets; the humming m's and n's of the 'me' couplet; the chattering t, p, and k sounds of the Whitechapel couplet.

The rhyme is great fun to use as a choral. It gives a variety of training in the enunciation of single and combined speech sounds and in the chanting of each couplet on its own tone is excellent practice in voice placing and voice control.

Interpretive Techniques:

This poem is a good example of word music. There is in it beauty of sound and movement. Breathing Exercises and Speech Drills to improve *phrasing, resonance, flexibility* and *tone* should precede choral interpretation. A few suggestions are given below. Others may be found in any good book on Speech Training. *The Play Way of Speech Training* by Rodney Bennet is one book which contains good practice material.

I. Breathing and Phrasing Exercises:

1. Breathe in, 2 - 3 - 4; (slow rhythmic counting); Hold, 2 - 3 - 4; Blow out, as if keeping a feather in the air.
2. Repeat No. 1, blowing out imitating a fire siren.
3. Repeat No. 1, blowing out on O, OO, Ow.
4. Repeat No. 1, intoning a couplet of the poem on breathing out.

II. Speech Drills for Resonance and Enunciation:

1. Practise the ringers: m, n, ing, ong, and words and jingles containing these. (See book suggested above or any other good book.)

2. Practise ending consonants and dipthongs.
   Make a list of words ending in 'ch' into a rhythmic pattern and practise reciting them smoothly with correct position of tongue, mouth, lips,
3. e.g. Rich, ditch, which, stitch,
   ch, ch, change!
   Stitch, which, ditch, rich,
   Can you do it again?

III. **Speech Drills for Increasing Flexibility:**

1. Form a list of 3-syllable words ending with ble into a rhythmic pattern. Practise saying them gradually gaining speed, yet giving each syllable due stress.
   e.g. Sensible, suitable, possible, gullible,
   Movable, flexible, lips,
   Over and over and over again.
   Take several trips.

IV. **Tone Drills to Improve Quality and Pitch:**

1. Practise going up and down the scale to the so-fa syllables as suggested in the Reader.

Application to the Poem:

1. Examine the poem to see that the *Rhythm* of each line fits with one forward and backward swing of the bell.
2. Swaying the hand to imitate the bell, practise the two ding-dongs in each couplet rounding out the sounds to full volume and decreasing, until the bells can really be heard. Pitch the voice in tune with the pattern.
3. Finally fit the words to the ding-dong pattern. The *phrasing* must be carefully done and the *stress* put on the proper word.
4. Divide the class into groups to ring the bells of the different churches. Each group should come in promptly to keep the ringing continuous. If desired, each group, after they have finished their couplet, may keep on humming in tune or sounding softly ding-dong, in unison.

Activities:

Use the set of bells made with bottles, to play and intone the words of the poem.

Wheel Sounds:

Background:

Gay Go Up is an example of old time, Wheel Sounds of modern, speech music. The pupils will be interested in the contrast. They might first be asked to try to recall and describe the sound of train wheels click, clicking over the rail points or, if train wheels sounds are unlikely to be familiar to them, begin with the car or the wagon-wheel stanza. When the sound chosen has been described and practised a little, read the poem aloud, each five line verse without the chorus direction line. Try to give clearly the sound made by the wheels. Then have the pupils read the poem silently.

Discuss each stanza, considering whether the sound effect in the verse is truly representative of the sound made by that particular kind of wheel. Decide how to read the lines so as to increase the effects of the wheel sounds: voice, tone, pace, words to stress, words to hold (e.g. thrum, bump), words and phrases that need careful ending enunciation. Choose pupils to take the single voice parts and have the chorus practise the steady undertone of clack, clack, or thrum, thrum, or bump, bump, while the single voices read their parts.

When the class has read the poem aloud, they might enjoy re-reading Gay Go Up and comparing the two. Help them to note the difference between the deeper, slower, more organ-like music of the old rhyme and the sharper, quicker, more mechanical chatter—music of the modern verses. Being moderns, they may prefer the latter.

Interpretive Exercises:

Here is another example of word-music. The rhythm in this poem is as different from that of Gay Go Up, as modern syncopated swing is different from old-time melodic strains. The words fit the rhythm and accent the syncopation.

Speech Drills:

For increasing flexibility, phrases from the poem may be selected and arranged into a pattern for practise, e.g.

1. Clickety, clickety, clickety, Click!
   Clackety, clackety, clack.
2. Zoomity, zoomity, zoomity, Zoom!
   Zoomity, zoomity, Thrum.
3. Clumpety, clumpety, clumpety, Clump!
   Clumpety, clumpety, Thump!

In the interpretation, through choral speech, repeated efforts will suggest many variations and improvements. The final result should be a marked contrast to the word music representing the bells in the previous poem.

SEVEN WHO PAINTED CANADA

Background:

Color is another way in which to express one's feeling. It is through this medium that the "Seven" chose to express the beauty of the land they loved. These artists believed in putting on canvas what they themselves saw and felt rather than imitating others. They painted the ruggedness of the north in firm, bold strokes and the sunlight in clean bright color. The results were original and startling, for their pictures showed none of the delicacy of touch by which European artists achieved such charming effects. This style, to which art-lovers had grown accustomed, suited well old-world subjects, but it would not do for Canada whose well-defined forms and crystal clear atmosphere are quite different from the mellowed outlines and misty haziness of the older lands. By their new-style methods the young artists captured the very spirit of Canada, picturing her in her many contrasting moods and variations.

As is usual with originators, their departure from recognized standards brought forth a storm of criticism but the team stuck together and weathered the outcry with confidence and courage. Their pictures attracted world-wide attention and it had to be admitted that never before had Canada been portrayed so truly. In a few years their work became popular. A picture by any one of the team was heralded with enthusi-

asm and their pictures were hung in art galleries both at home and abroad. The team had attained their goal. These artists possessed the indomitable spirit of pioneers. They were the first; others followed; all have made their contribution toward the development of a truly Canadian culture.

Introduce the play by telling the class that for a long time most of the artists in Canada had been born and trained in other countries and that when they painted Canadian scenes, they made them look like scenes in their home countries. At last, early in this century, a group of young Canadians began to paint Canadian scenery, making it really look like Canada, large, bold and clear. At first these young men were laughed at, but after a time people came to like their pictures and they became famous as 'The Group of Seven'.

Call attention to the fact that this is a radio play and review the points about radio drama taken up in connection with the Brook Watson play in *Gay Adventurers.*

1. An ordinary play or movie is both seen and heard, but a radio play can only be heard. This makes several important differences between it and a stage play or movie.

2. A radio play has no curtain to go up at the beginning and between scenes; it uses music instead. The music should suggest the feeling of the scene.

3. As we cannot see the stage or the actors, radio uses an announcer or story-teller, who describes them and at the beginning and between scenes tells us connecting parts of the story.

4. As we cannot see the action, some of it is conveyed to us by sound effects.

5. As we cannot see the actors, they cannot use actions and facial expressions as they do in stage plays to tell us how they feel. They must do all this by the tone of their voices, the way they speak, and the expression they give to their sentences.

6. These differences make the speech of radio actors very important. They are chosen for their pleasant, good-radio-quality voices and are required to take speech lessons. The school speech training lessons make a useful preparation for this more advanced work. All pupils who wish to become radio announcers or actors should practise their speech

training exercises steadily and remember always to speak pleasantly, quietly and distinctly.

Vocabulary Setting:

The Little Dictionary words are: bushwhacker, warden, superb. The teacher might pronounce the proper names with the pupils.

Purpose:

The story is told in the form of a Radio Play. Read it to find out:

1. Who were the members of the team? 2. Who helped and encouraged them? 3. What was their goal? 4. Did they reach their goal?

Discussion:

After satisfactory answers have been received to the purpose question call for an expression of opinion as to why the story of these men is included in this chapter. They put beauty into their pictures but as we read we think of that other beauty, the beautiful relationship between them, their loyalty to each other and to their convictions.

At this point it would be well to show a color-print of the work of one of the group.

Stormy Weather, Georgian Bay, by Frederick Varley, is one that should be appreciated by all who have spent a holiday at the lake or sea shore. Looking at this picture you instinctively start to turn up your collar and smooth down your ruffled hair, there is that stiff a breeze blowing from over the white-capped water.

Varley made his first sketch for this painting twenty-seven years ago. He says he still remembers that he had to blow on his fingers as they stiffened around the crayon. As his later works show, he has become more and more interested in portraying moods—moods of the landscape or of the person he paints and these moods are reflected in his pictures.

If any other works of this Group of Seven can be obtained more examples may be shown and the pupils asked to tell how the artist makes them feel. How do they know that it is Canada that is pictured? If possible, show the film *West Wind* after this play.

Comprehension Skills:

I. **State An Opinion:**

1. After reading about the help that Dr. McCallum gave the young artists, what is your opinion of him? Write a few sentences to tell what kind of man he was.
2. What have you observed or experienced which you think would make a good picture of Canadian beauty?

II. **Note Details to Identify Artists' Work:**

Which of the group liked to paint:

(1) the Northern wilderness? (Thompson)
(2) ships in harbor? (Lismer)
(3) farms and homes? (Jackson)
(4) ruffled forms of Nature? (Varley)

III. **Study the Characters:**

Whose voices should sound:

in Sc. I.—friendly, fun-loving, eager, shy.
in Sc. II.—scornful, angry, impatient, grateful.
in Sc. III.—enthusiastic, confident, spirited.
in Sc. IV.—sad, respectful.

Increasing Technical Skills:

I. **Phrasing and Eyemovement:**

Select sentences or long phrases from this play for a brief glance, then looking up to say. A few suggested are given below.

Big sweeping tune like wind and water and trees; you sound like one of those newspaper critics; you should give up commercial art; I love the north and I'll back any painter who will put it on canvas for me; why sit in a house when there's an old barrel in the sunshine.

II. **Endings:**

The storyteller in this radio play mentions some Canadian workers in the Proud Procession of Canadian Achievement: scientists, farmers, prospectors, pioneers are mentioned. Have the pupils write the names of as many workers as they can under the following headings:

1. Workers whose name ends in *er* as *farmer; ist* as in *scientist*; *eer* as *pioneer*; *or* as in *prospector*.

Activities:

I. Production of the Play.

II. Collect copies of pictures by Canadian artists: The Group of Seven, Emily Carr, Homer Watson and local artists.

BIG PEARL

Victor Berge finds beauty in the treasure he sought and unexpectedly experienced another kind of beauty in the friendship which grew up between him and his new-found friend.

Background:

This story, written by Henry W. Lanier, was told to him by Mr. Berge who, when a young lad of eighteen, had hitchhiked his way round the world, finally landing at Surabaya, in Malaya, where he met "Uncle", the old Chinese trader. This chance meeting brought the boy the opportunity to go in search of pearl, for Uncle traded in pearl shell and had often wished that he had a diver to help him in his work. Berge had picked up some slight knowledge of diving and he was delighted to accept Uncle's invitation to go into partnership with him.

"You catchem pearl; I catchem shell. I give you one boat —nice boat; leetle boat, but nice," the trader offered, and he agreed also to provide the diving gear and supplies. A generous bargain, Berge thought, to make with an ignorant young boy, but Uncle did not figure it that way. Pearls were a matter of luck, and shell was a standing article of commerce. The total crop of shell each year from Malaya waters would average twice the value of the pearls.

"The nice leetle boat", that Berge's kind benefactor provided was a pearling lugger once owned by an Australian trader. She had been stranded upon a reef, blown up in a storm. The disgusted owner, rather than try to salvage her had decided to sell her. Uncle was a shrewd business man. After considerable dickering, its owner, white-man style, lost patience, and, Berge supposed, sold the wrecked vessel along with the whole outfit for next to nothing, glad to be rid of her. Black boys were then set to work to patch her up and pump her out. They soon had her afloat and docked in a

ship-yard for rebuilding. Now she was back all ship-shape at Surabaya where Berge had fallen in with his partner and they were ready for the adventure of which we read in the story.

Vocabulary Setting:

The Little Dictionary words are: (lugger, baroque, gunwale, superb, translucence, sensitive). These should be looked up and fitted into the sentences in which they appear. The geographical names: (New Guinea, Arus, Sweden) should be located on the map.

Purpose:

Read to see how the adventure turned out. Did Victor Berge find the treasure he sought and would "Uncle" have cause to regret his bargain?

Discussion:

Discuss the purpose question.

Were they both satisfied with the outcome of their adventure? In addition to the money value of their treasure, what made the adventure so enjoyable?

Try to draw a clear picture of the old Chinese trader, his genial companionship, his kindliness, the care and thought he gave to his young friend and the affection with which they regarded each other. Would it be a lasting friendship? Why? Have any of the pupils found friendship in out of the way places?

Try to picture the pearl. What made it beautiful? Could a better title be given to the story?

A pearl has been described as a "glorified injury". Explain how a pearl is formed and the significance of this figurative expression. If a piece of sand or other substance settles inside the shell the oyster starts surrounding it with a soft, jelly-like material, building several layers around it. After years of building, this gelatinous substance hardens and takes on a beautiful lustre, the color of the inside of the shell. The oyster does not allow the foreign body to do serious harm, but in time turns what might have been a blemish into a glorious pearl. The coating on the inside of the shell is what is called mother-of-pearl.

Increasing Comprehension Skills:

I. **Choosing the Main Idea:**

This story is mainly about:

A. a voyage in a lugger.
B. how diving is done.
C. a wreck at sea.
*D. how a diver got his first pearl.

II. **Find Effective Words and Phrases:**

List all the words and phrases used in the story to describe the marvellous beauty of a pearl when it is first taken out of the ocean depths.

(magnificent, perfect oval, of superb lustre, 60 grains in weight, largest and finest he ever found, of sheer wonder, exquisite, translucent, sensitive and living, of delicacy, a great marvel.)

III. **Find Proof:**

What incidents in the story prove:

(1) that the old Chinaman trusted the boy and regarded him with affection?

(2) that pearl fishing is a tough job.

IV. **Understanding Figurative Language:**

Explain in your own words:

(1) He had *seen through* all *my boy's stuff.*
(2) I'd *acquired fish eyes.*
(3) I'd *harvested from the sea.*

Increasing Technical Skills:

1. **Word Meanings:**

(a) Copy these sentences using the right one of the three words in each sentence: *sheath, elusive, delicacy.*

1. The ..... of the china cup made us afraid to touch it.
2. The bud had a green .....
3. The meaning of the sentence was .....

(b) Use each of the following words in a sentence: *pressure, preceding, initiation, gaping.*

II. **Suffix:**

The suffix *tion* means state or condition, result or product:

Make definitions for the following words: vegetation, determination, initiation, perspiration, exhaustion, vibration, exaggeration, cultivation, cooperation, subjection, inflammation, purgation.

Activities:

Find some articles decorated with mother of pearl and explain what it is.

I. Look up in an *Encyclopedia* further information about pearls. Under what two key words in the Index might you look for information? Make use of Cross References. These are indicated in the Index by (see, or see also).

II. Consult the index of a good Reference Book to find information about diving. Again make use of Cross References.

III. Locate in an atlas: Australia, New Guinea, Malaya and Surabaya.

ZORBA'S BARGAIN

Background:

In this story we read of beauty of design and texture. Oriental rugs are in a class by themselves among things of beauty made by man. Woven on hand looms by artistic fingers they are well suited to the purpose for which they were made: as hangings and coverings and, among the Mohammedans, to kneel on during prayer. Their beautiful texture, soft blended coloring, exquisite design and fine workmanship make them real art treasures. A prayer rug was specially suited to its noble use. It contained only material of first quality and its design was symbolic of that which was high and holy in their religion.

By Eastern people rug-making was not considered a labor. Into their work went originality and idealistic expression, qualities which may be imitated but never equalled in any factory-made product. For this reason and because of their durability their rugs are highly valued. As well as providing

comfort, they add a note of luxurious charm to the home. These exported rugs bring high prices and the Orient continues to supply our demand, though the maker does not regard highly the lowly use to which they are put by people of the Western World.

Purpose:

This story tells us about the sale of a rug. Read the story to find out where, how, and between whom the sale was transacted. Why did it bring such a surprisingly high price?

Rate and Comprehension Test:

Reading Time: 8 minutes.

Pupils should now be reading 220 words per minute, the standard set for Grade Six.

1. Zorba's father traded at: *Samarkand,* Teheran, Algeria.
2. He took to the market: hats, shoes, *hand-made rugs,* cattle.
3. In the country where Zorba lived, people raised: *wheat and cotton,* tea and sugar, rice.
4. A samovar is used: to make tea in, to cook in, *to boil water* for tea.
5. Zorba and his father carried their goods to market: by train and boat, on people's backs, by *donkeys,* horses and camels.
6. The bazaars were: *together under one roof,* in different parts of the city, in the same section of the city under different roofs.
7. The booths were: open at the top, *enclosed by a domed roof with skylights,* had no light.
8. The wool in the prayer rug Zorba carried was dyed by: chemical dyes, *dyes extracted from herbs,* dyes extracted from wood.
9. Rug merchants tell a good rug by: the feel of the wool, the thickness of the rug, *the number of knots to a pair of fingers.*
10. The rug sold for a high price because: it was a prayer rug, it was the last rug at the market, *such rugs are rare in Canada.*

Vocabulary Setting:

This story contains only 12 new words (2 per page). Four of these (Teheran, Iran, wallah, toman) are given in the Little Dictionary. Samovar should be looked up in the classroom dictionary and described.

Discussion:

1. Why did Zorba value the rug so highly? 2. What motifs had been used in the design? 3. Where had the pattern been obtained? 4. What kind of wool and dye had been used? 5. How durable would the wool and the dyes be? 6. Was there much work involved in making a rug such as this one that Zorba wished to sell? 7. Who had made the designs? (Emphasize that the design was original, created by Zorba's mother, and combined into a beautiful rug with materials prepared by her skilled hand. Should not such a rug as this be treasured as a very valuable possession?

Comprehension Skills:

I. **Make Comparisons:**

Compare in as many respects as possible, the market at Teheran with the market in China where the geese were sold, described in the story, Elder Brother Goes to Market.

II. **Classify Experiences:**

What experiences did Zorba have at the market? List: 1. The sounds he heard. 2. What he saw in the market place. 3. Unpleasant experiences. 4. Pleasant experiences.

III. **Fact, Fancy or Opinion:**

Do the statements below express a Fact, Fancy or an Opinion?

Opinion 1. Zorba felt sorry to see the rug go because it represented the best of everything that his mother could put into it.

Opinion 2. Canadians do not prize Oriental rugs highly enough.

Fact 3. An Oriental market presents a scene of bustling noise and confusion.

Opinion 4. Bargaining is not a very good way to transact business.

Fancy 5. The nightingales in the design looked so real that Zorba could hear them sing to him.

Increasing Technical Skills:

I. **Encyclopedia:**

Look in the encyclopedia or other reference to find out as much as possible about Iran (Persia). Look particularly for information about their skill in rug making, and attempt to appreciate the skill and labor that goes into the making of one of these rugs.

II. **Alphabetical Order:**

Arrange these words in alphabetical order according to all the letters in the word:

texture, toman, Teheran, terrific, tonight, textile, tenement, tendency, telegram, thence, throughout, thiamin, telephone.

III. **Word Discrimination:**

(a) Write sentences using each one of the following words: though, through, thought, thorough.

(b) Select the words from the following list that rhyme with each one of the words in (a): borough, blew, bought, dough, slow, wrought, drew, grew, sought, burrow, knew, snow, nought, flew, glow, hot, fought.

Activities:

Painting an oriental market scene, or building up a table model of one would provide scope for the exercise of creative talent and ingenuity.

DRYADS IN WINTER

Background:

This simple poem might be used as a test of the pupils' ability to hear and describe the rhythm of a poem read silently. Explain to the class that a dryad is a wood fairy.

The ancient Greeks believed that trees had spirits called dryads living in them and sometimes appearing as beautiful maidens. This modern Canadian poet has added a pretty thought to the ancient idea. Have the pupils read the poem silently to hear its music and discover what the poet imagines happening to Canadian trees in winter.

Question first to find out whether the pupils have caught from their silent reading the sound of the quick, light, darting, drifting rhythm of the piece. Ask them to tell what it sounds like. Then read and re-read stanzas aloud while the pupils listen and add new descriptive words to their list. Decide whether the rhythm is suitable and discuss briefly how the poet has given it its effects. (Short lines, brief statements, abrupt words). Choose examples to illustrate these points.

The poem makes a charming relay recitation for a group of girls, each reading one stanza. Try to have the tone and pace the same throughout, but with a different voice and expression for each reader to give a pleasant variety and an effect of lightness and gaiety to the reading.

Perceptive Techniques:

I. **Main Thought:**

State in your own words the *thought* expressed about the dryads.

II. Listen to the *RHYTHM*:

Make the rhythm pattern. Show by short curved lines the dryads in flight and by accent marks where they light, thus:

⌣ /, ⌣ /, ⌣ /, ⌣ /.

III. List the pairs of words which rhyme.

Activities:

Try making a summer poem using the following pattern:

⌣ /	line 1
⌣ /	line 2
⌣ ⌣ ⌣	line 3
⌣ /	line 4

The teacher and class may discuss what the main beauties of summer are. What do the pupils see, hear, feel and smell

on a summer day? List these and see if they can be fitted together into the pattern.

Example:

Green trees

The hum of bees

The perfume of wild flowers

Rich and rare

A winding trail
O'er hill and dale
Flower-dotted meadows
Stretching far.

A cooling breeze, etc.

THE TALE OF THE GENTLE PEOPLE

Background:

In this folk tale we read of a race of people whose beauty of character was expressed in their kind, gentle ways. No sorrow, pain, anger or fear ever distorted their features and no ugly thoughts ever marred the beauty of their countenance. After years of happiness danger threatened and because they agreed never to let sin and ugliness enter into their lives they used a strange power which they possessed.

Vocabulary Setting:

The Gentle Folk should make easy to average reading. The story contains 18 new words (3.1 per page): Flamingo, lapwings, Southern Cross, avarice are defined in the Little Dictionary. An encyclopedia or classroom dictionary should be used for a description of scissors-tail and oven-bird. Help the pupils to discover that the word 'huanaco' is the same as the more generally used word 'guanaco'.

Purpose:

Read to find out what the strange power was and how the people used it to preserve their happiness.

Discussion:

What decision did the people have to make? Did they decide wisely? How was the strange power used? When will this race of people again inhabit the land? Will they be as they were before.? Why? What common characteristic was possessed by the people, the huanaco and the blue flower? Help the pupils to draw the contrast betwen the two races described in the story. Both loved precious gems and gold but what was the difference? What things do people love at the present time for their beauty and not for their money value? Ask the pupils to name things that give them pleasure because of their beauty, but which cost nothing at all.

Increasing Comprehension Skills:

Folk tales grow as legends do. They are changed and improved upon in the telling. This one grew up among the people of South America. The writer was told the tale because it explained an incident which happened during a visit he made.

I. **Note Detail:**

Describe the children's pet, by filling in the following details:

Campeon was:

....(*tall*).... and ....(*proud-looking*).... in appearance,— ....(*yellow*).... and ....(*white*).... in color, about as large as ....(*a donkey*).... in size and like a ....(*camel*).... without a hump. His neck was ....(*long*).... and his ....(*finely shaped*) head he held....(*high*)..... His carriage was ....(*proud*).... and ....(*graceful*).....

II. **Make Comparisons in Character:**

Which of the qualities named below were possessed by the beautiful folk and which by the yellow-skinned tribe?

kindly, avaricious, beautiful, cruel, greedy, unselfish, friendly, gentle, graceful, loving, contented, fearless, happy, fierce, evil, aesthetic.

III. **Make Inferences:**

1. What is the Southern Cross?
2. Of what use was it to people in the early days?
3. What is there to be seen north of the equator which helps people in the same way?

Increasing Technical Skills:

I. **Dictionary, or Encyclopedia:**

Huanaco is the native or local spelling of the word guanaco (gwa na ko). Look up the word guanaco in dictionary or encyclopedia to get a better idea of the animal.

Also look up Andes and pampa.

Try to find the pronunciation of Juan, Juanita, Delicia.

II. **Root Words:**

create	glory	guard	astonish	material
creature	glorify	guardian	astonishment	materialized
creation	glorious			materialism

When the pupils understand the relation of the first word to the others in the list, and have discussed these words and their meanings, have the pupils write sentences using the last word in each list.

Activities:

Make a set of murals or a frieze.

This folk tale could well be told in a series of beautiful pictures. The first one might show Capa at home; the second, Capa among the Ugly Race; the third, the Prince in council with his people; the fourth, a sentinel on guard; and the fifth, a vale of flowers blue as the sky.

GEOGRAPHY LESSON

Background:

In a previous selection we read about a group of artists who put Canada's beauty on canvas in glowing color. On these pages in our book, the beauty that is Canada is painted in glowing words. The selection is called a lesson because it gives many facts about our country, but it does not make us

feel as though we are being taught because the lesson is given by an artist who knows how to clothe the facts she presents in beautiful language.

Vocabulary Setting:

None should be needed as the teacher will read the passage aloud. The 4 words in the Little Dictionary (dimensions, froth, dell, knoll) with the other 3 new words should be made clear in the discussion.

Purpose:

Let us read together and try to paint, in our minds, the picture the artist has painted on the page. (The teacher will need to prepare this reading to interpret the pictures effectively.)

Discussion:

Question the children about how Canada looked in the mental picture each painted. How does the picture the writer painted make them feel about Canada? Did the lesson teach them anything? What geography? What history? Why didn't it seem like a lesson? It is really poetry in prose form.

The teacher and pupils should then read the selection a second time, the teacher explaining the historical and geographical facts by reference to a map and clarifying any difficulties in language.

With a third reading, the pupils should be able to select the details which make up the picture of Canada portrayed by the artist. Why should we be glad that we live in Canada and why should we be proud of our country?

This selection calls for Choral Reading as the medium of interpretation. The arrangement suggested in the Reader has been tried out and used with good effect.

Interpretive Technique:

I. Speech Drills:

Practice will be needed to get:

well-rounded vowels
crisp, clipped consonants
good phrasing
the correct placing of emphasis
good tone quality
variation in volume and pace

The Dark, Medium and Light Voices should be carefully grouped and the groups given much practice in speaking in unison and with precision of attack, picking up their lines promptly following the previous speakers. The pupils should be called upon for suggestions and be asked to judge the quality of their effort.

II. **Speech Training:**

Find a part in the lesson which should be read:

(1) in an awed, hushed tone of voice
(2) in an eager tone
(3) in quick pace
(4) in a soft, quiet tone
(5) in a tone of wonder
(6) with a proud voice
(7) in a voice of dreamy quality
(8) increasing in volume leading up to a climax
(9) in a tone that denotes strength and power
(10) in a reverent voice.

Practise the phrases chosen until good effect has been achieved.

THE MAGIC PAINTER

Background:

This story is easy reading for even the poorer readers in the class. It tells us that the power to create beauty existed thousands of years ago. Even primitive people believed in the power of beauty to work magic. Just as the Group of Seven sought to imprison in their pictures mood and feeling, so, the Cave artists in their paintings sought to capture the very spirit of their subject and it was this life-like representation which was to work the magic charm. The creative talent, dormant in the little boy, awaited only the spark which would ignite it. The colored clay, the oil, the stone dishes, pallette and brushes all called loudly for action and the beautiful models about him excited his imagination. His desire kindled, Lame Boy strove eagerly; his creative power was revealed, and another worker of magic was born to the tribe.

The story may be introduced by talking with the pupils about magicians and the magic they have seen worked. Making magic is an art and a very old one. It can be worked in various ways. This story tells us about a boy who was able to work magic with his brush.

Vocabulary Setting: None required.

Purpose:

Read to find out how the boy's gift happened to be discovered, and what magic he was able to work.

Since this story is easy reading, questions testing comprehension may immediately follow the silent reading and discussion take place with the checking of answers.

Increasing Comprehension Skills:

I. Main Points in the Story:

1. What was it moved the boy to try his hand at painting? (Room in the wall, stone dishes, oil and dry clay.)
2. What did he do so that he could make a good picture of the deer? (Watched the deer in the forest.)
3. Why was he so fearful while working in the cave? (No one but Medicine Men or artists of the tribe ever painted on cave walls.)
4. By whom had the cave been used? (Sharpthorn and Magic Painters to practise magic.)
5. What discovery was revealed to the tribe? (That the boy was an artist and could work magic.)
6. What magic had the boy wrought? (He had captured the spirit of the animal on the cave wall.)
7. What proof did the boy's father have of the boy's magic powers?. (The father had captured the deer's body with his spear in the forest that morning.)

II. **Making Inferences:**

Complete these *statements.*

From the picture records on the walls of the caves we may infer that:

1. The people lived mostly in ....(*caves*)..... 2. They dressed in ....(*skins*)..... 3. They....(*cooked*).... their food. 4. They used ....(*stone*).... implements. 5. They used utensils made of —(*clay*)..... 6. They practised the art of ....(*magic*)..... 7. They thought their (*Medicine men*).... could cure disease. 8. They adorned themselves with ....(*necklaces*).... and .... (*headbands*) 9. They knew how to mix colors that would last for ....(*a thousand years*)..... 10. They killed the ....(*deer*) and ....(*bear*).

III. **Predict Outcomes:**

State *three* changes old Sharpthorn predicted for Lame Boy and the tribe because of the discovery of the boy artist: (He would become one of the Cave artists; he would know all the secrets of the tribe; he would be called 'Little Magic Painter'.

Increasing Technical Skills:

I. **Classify:**

Find all the words that are typical of the Cavemen and of their times.

II. **Accents and Syllables:**

Divide the following words into syllables and put in the accent mark: entrance (en'trans), disturb (dis turb'), forest (for'est), picture (pik'tur), shadow (shad'o), finish (fin'ish), magic (maj'ik), practise (prak'tis), dancer (dans'er), painter (painter), necklace (nek'las), silence (si'lens).

III. **Dictionary Practice:**

Give rapid dictionary practice with the following words or with words that the teacher might select.

radium, atomic, equator, parachute, griddle, fowler, mesh, inferno, telegraphy, hazard, spores, bannock, pliers, Palestine, anvil.

Activities:

I. It is hoped, that during the reading of this chapter, as well as carrying on the beautification project suggested, that frequent opportunity has been provided for creative effort. If this is true, the group and individuals might now, in their improved environment, show the results of their efforts.

II. Pupils would enjoy reading the book from which this story is taken. It is easy supplementary material for the remedial group.

LIFT UP YOUR HEADS

This passage which appears on page 390 of the Reader was chosen to complete the chapter on Things Beautiful. It got into Canadian Pageant by mistake and will be set in its place in the second edition. Meantime it is hoped that the teacher will take it in its proper context. It is a particularly beautiful and famous passage from the Bible (Psalm 24, 7-10), ringing with triumphant joy and praise for our 'Lord of Hosts', our 'King of Glory'.

Introduce the lesson by explaining to the pupils that this is a hymn or chant of praise to God. In ancient times, on certain holy days of each year, the people went in procession, dressed in their finest robes, crowned with flowers, waving palms, and singing hymns, to worship in their temples. Indeed they still do this in some countries; it is a beautiful and impressive sight to see them marching and to hear their singing.

In order to give the fullest expression to the feelings of happiness and praise, the teacher may think it wise to read the passage aloud to the class, though it resounds with proud joy even to the ear of the silent reader. Help the pupils to build up the picture of the procession as it approaches the temple and pauses before the great gates, perhaps made of gold. See them as they lift up their faces and their voices, chanting their call for admittance. Discuss with the pupils the feelings to be expressed (reverence, gratitude, praise, joy); the voices, tones and pace to be used; the feeling, changes of pitch, and emphasis to be given to the different

phrases. Choose the voice groups and practise the phrasing and expression to be used by each.

The passage is of classic beauty, the choral a very fine one. All members of the class should memorize the whole selection.

Speech Exercises:

Practise the clear 'l'.

The clear 'l' is the pleasant soft sound made by turning the tip of the tongue far backward and bulging the under part forward so that it can be seen. It is one of the prettiest sounds in the language and is used frequently in poetry.

(a) Loo, loo, loo, loo;
Loo-lu, Loo-lu, loo;
Lullaby, lullaby
Loo-loo, loo-loo, loo.

(b) Little Lucy lost her locket,
Lucky Lucy found it.
"Lovely locket!" Lucy cried,
How glad I am that I found it!

(c) Lift up the latch and let him come in.

(d) I hear lake water lapping with low sounds by the shore.

II. Practise 'ye'.

In enunciating ye, the lips are spread as for a slight smile and the teeth are placed almost together.

(a) Form these sounds silently: O, ye; O, ye;

(b) Say these aloud:
Oh, ye; Oh, ye; Oh, ye gates!

(c) Oh. ye; Oh, ye; Oh, ye everlasting doors!

III. Distinguish between wh and w.

(a) whale—wail; which—witch; where—wear; whine—wine.

(b) Who, which, when, why,
Whoo, oo, oo, oo!
Whither, whither goes the wind,
The wind which whistles by.

IV. Practise the stressed 'r' and the lightly touched 'r'.

(a) Distinguish between through, three; try, true, rough (stressed) and father, mother, door, your, ever (lightly touched).

(b) Practise:

Your heads; your heads, your heads,
Your heads, everlasting doors.
Lift up your heads, oh, ye gates;
Even lift them up, ye everlasting doors!

V. Crescendo Practice:

(a) Glory, glory, hallelujah;
Glory, glory, hallelujah;
Glory, glory, hallelujah;
As ye go marching on.

(b) That the King of Glory may come in!

(c) Antiphonal speech with strong, confident tones in the answer:

Who is this King of Glory?
The Lord Strong and Mighty!
The Lord mighty in battle!
He is the King of Glory!

Chapter Nine

CANADIAN PAGEANT

Introduction to the Chapter:

This last chapter contains a group of history stories chosen to give the pupils a series of snapshots, or 'close ups' of the different things that the people of Canada have worked at in the four hundred years of our history. In the earliest time, the French Canadians rented land from their seigneurs and farmed for a living. During and after that time for two hundred and fifty years, fur was Canada's main crop and the fur traders her most important business men. Then, for a short time, timber took first place and the lumber-jacks were the heroes of the hour. Next, wheat became our chief export crop and the wheat farmer the mainstay of our economy. In the present age, the opening of the North with its great mine fields holds the centre of interest.

Each time that Canada has, in the past, changed her export crop, she has had to rebuild her transport system to handle it. The fur traders developed the first Trans-Canada, the canoe brigades. The lumbermen used raft, barge and sailing ship; but wheat needed drier and quicker transport and railways and steamships were built. For the opening of the North, air transport has been used. The evolving of the three Trans-Canadas highlights the change from crop to crop. the development in each case of a new way of life, the passing of one and the coming of another kind of worker. To represent these four phases of Canada's development, following the introductory play depicting the French Canadian scene, the poems and story 'snapshots' of work and workers have been grouped under the headings of the three Trans-Canadas. Glasier's Men, and Send Her On Along, the lumber-jack songs of Eastern Canada, are followed by the first Trans-Canada, and by sketches of the Royal Canadian Mounted Police and the Gold Rush in the west. The Second Trans-Canada, the railway which opened the West to the wheat farmer, is followed by The Blizzard and The Jasper Road

(farm life and the immigrant); the Third Trans-Canada, the airways, by Silver Fox and The Height of Land, picturing the modern fur farmer and the tourist of the New North.

The chapter has been arranged with a view to be worked into a simple pageant of Canadian History, if teacher and pupils desire it. As a back drop, a large map of Canada might be sketched on heavy building paper. Across this, the characters in costume, singly or in groups, might move to take their places where the work was done. Picture cut-outs placed on the map where the work is carried on, and dramatizations by the characters would further emphasize the facts to be presented. The map may be made both attractive and informational. As well as showing work and workers, the transportation lines, and the development of transportation by canoe, raft, barge, sailing ship, steamship, railway and plane may be worked out upon it.

The chapter lends itself, alternatively, to being represented in a frieze, or table model. Indeed any method of fixing clearly in the minds of the pupils the three Trans-Canadas and their meaning should be useful, for they make a three-heading outline of Canadian history, a subject which Grade 6 will, next year in Grade 7, probably begin to study.

In introducing the chapter to the class, discuss first the meaning of the title, Canadian Pageant. The pupils will no doubt know the meaning of the word pageant; a series of pictures representing different times, or different aspects of a subject. A study of the Table of Contents with its three Trans-Canadas will probably suggest to them that this pageant has to do with pictures of different times in the life of Canada. Question to bring this out. Turning to the pictures on the title page will confirm this opinion and suggest that the times range from the earliest days when the Indians still owned most of Canada to the present. The teepee contrasted with the fine modern house, the Red River cart with the car, suggest these time limits.

Turning over the page to Annora Brown's lovely frontispiece to the chapter, the pupils will recall pictures they have seen and stories they have read of the explorers and fur traders of the 'First Trans-Canada.' Indeed, studying the picture, they may be able to guess what the 'First Trans-Canada' was. The canoes, in design, proportion, and con-

struction accurately represent the originals used by the traders. The costumes of the men are correct, and by them the pupils will be able to tell the Indian voyageurs from the French. The woods through which the canoes are passing is no greener, the fawn no more curious than those the traders must often have seen, though the river, or lake they are traversing is perhaps more placid than it was usually their fortune to find.

In Spring By Magic Perfumes Led:

Background:

The fishermen, following Cabot, were the first white men to reach Canada. They explored our eastern shores and carried home boatloads of fine cod. But they soon found that the furs they traded from the Indians brought them more money than fish and many of them turned to fur-trading. They raced each other up the St. Lawrence, each striving to be first to reach the Indians with their wares. The next generation paddled their bark canoes boldly up the Ottawa, and as undaunted by high seas as they had been by river rapids, manoeuvered their light craft across the Great Lakes. Others followed, sweeping down the river to Lake Winnipeg, up the Saskatchewan to the Pas, across the prairies to the mountains and over the mountains down to the sea. They were hard, rough men, these traders; they had to be. They lived hard rough lives with the savages; some were themselves half savage. But they gloried in the life in the wilderness; hardly any of those of whom we have record willingly exchanged it for life at headquarters in Montreal. Most of them understood, too, and were proud of their achievements: they laid Canada open from the Atlantic to the Pacific. How proud should we be of their courage and daring; how willing to do our share for the magnificent Canada they gave to us.

By question or explanation the teacher should bring out these points about the fur traders as an introduction to a brief lesson on the two stanzas. The class should then look again at the picture. Young adventurers of Grade Six will have no difficulty in picturing themselves paddling their canoes up the swift rivers of Eastern Canada between the green walls of the eastern woods. Ask them to try to do this,

to feel themselves kneeling in the canoe, leaning forward for the paddle stroke, lifting their heads to see the deer peeping at them from the bank, or to catch beneath the trees the gleam of white trillium, the spring flower of the east. They might suggest other animals, flowers and birds they might see. Turn then to the verses. While the teacher reads aloud and the pupils follow with their eyes, they should try to visualize the sweep of their canoes up the prairie rivers between endless fields of grass and flowers under the golden prairie sun; on and on and on to the turbulent mountain river and the breath-taking descent to the final sweep out upon the blue Pacific. Such mental picturing is the best interpretation of the poem.

ST. MARTIN'S DAY

Background:

The French were the first white people to settle in Canada. Under Champlain, their great leader, they made their first settlements in what is now Nova Scotia and New Brunswick. Then Champlain decided to move up the St. Lawrence River, where he founded Quebec in 1608. He thought that a settlement farther inland would make a better base for his exploitations of the country, and also better headquarters for the fur trade. In settling the land along the St. Lawrence, the French divided it out among seigneurs, giving each one several thousand acres. The seigneurs were men of noble birth, or men with a little money, or men whom the king thought would make good leaders. They did not pay for their land, but they had to promise to divide it up into farms and bring out from France, settlers to work these farms. These settlers were called habitants. Each habitant was given a farm. He could not buy it, but he rented it from the seigneur. The rent was small, a few livres a year, some produce, and a few days work each year on the seigneur's land. Some of the seigneurs treated their tenants harshly, but not many, for the government kept a sharp watch on them, and the habitant could report it, if his seigneur ill-treated him. Also, if the habitant did not like his seigneur, he could leave him and take a farm with another. If many habitants did this, it left the seigneur without people to work his land; so most seigneurs were, like Seig-

neur Bienval, good to their tenants, friendly with them, anxious to help them when they could do so. Most habitants paid their rent to the seigneur on St. Martin's Day, November 11. It is the scene of the rent-paying that is pictured in the play.

Introduce the play by giving the pupils as much of the background as the teacher thinks necessary and adding any further information on the subject that she wishes. Then study the illustrations on pages 392 and 395. These show the outside of a French-Canadian house, with Gros Bebe's new cariole, and the inside of it with the seigneur receiving his rents. Both pictures illustrate the costumes of those days. Read over with the class the names of the characters and have the pupils pick them out in the pictures. Study the 'scene' and imagine, or perhaps better, sketch the room on the blackboard and place the furniture in it.

Vocabulary Setting:

The new words in this selection will be of special interest to English-speaking pupils for most of them are French. Explain that French, like English, is an ancient and beautiful language and one of the two official languages of Canada. Most countries have only one language, but Canada has two. All her laws and important public papers are printed in both, and she has many French as well as English newspapers, magazines, books and radio stations. Many of our people can speak and read both French and English. It is a proud and useful thing to be able to do because it enables one to get a great deal more information and pleasure and to understand things better. Every Canadian should try to learn both our languages, for that makes him a better Canadian. In this play English-speaking pupils will have an opportunity to learn a number of French words and they should try to pronounce them properly, to remember them, and to add other French words to their list as often as they can.

The play contains 45 new words (5.2 per page). The Little Dictionary words (seigneury, Bienval, Brouage, Tousin, Gros Bébè, arpent, livre, cariole, ingrate, Francois, curé) should be looked up and the pronunciations practised. There is one derivative (seigneury from Seigneur), and 15 words to

be gathered from the context. In most cases these are clearly indicated by the speech and actions of the characters, and will come up in connection with the discussion and reading of the play.

Reading:

Read the play aloud to the class, or have them read it silently as the teacher thinks best. In either case, the pupils should be instructed to listen, or read, to enjoy the story and to note the different kinds of people who lived on the seigneury of Bienval.

Discussion:

The main points of the play are (1) the different characters of the people who lived so long ago on the seigneury; (2) that these are quite like characters that would be found in any of our communities today; (3) that paying one's debts is a thing that shows up a person's character and characteristics very strongly. One's attitude to that duty is a basic one, and likely to be symptomatic of one's attitude to other things. Discuss first the different actors in the play and try to get the pupils to give one or two characteristics for each of them. Then discuss points 2 and 3, helping the pupils to draw these conclusions and bringing out any others they have to offer. Then decide whether to interpret the play by dramatic reading, or by presenting it as a play, and choose the pupils thought most suitable to read, or act the parts.

Intrepretation:

Whether the play is to be read or acted, it would be profitable to have the pupils, all of them no doubt taking part, re-read the play to make a special study, each of his own part, and to follow this with a second discussion in which each reports further on his own part, giving his ideas as to the qualities of the character and how best to depict them, and discussing these points with the class.

Increasing Comprehension Skills:

I. **Main Points:**

Choose the best answer:

This play tells mainly about:

(a) a party in French Canada.
x(b) how the tenants paid their rents.
(c) a seigneur's home in French Canada.
(d) the first apples grown in Canada.

II. **Note Details:**

1. List the kinds of produce brought by the several tenants.
2. List the properties needed for the play.

III. **Character Study: (Relevant and Irrevelant)**

Find and practise reading the lines which show that:
Jean and Marie are good tenants.
Paul is stingy.
Martin is lazy.
Gros Bebe is a jolly fellow.

Increasing Technical Skills:

I. **Meanings From Context:**

See if the pupils can state meanings for the following words by the use of the context: (manor, tuque, caleche, parbleu.)

II. Select the correct meaning for each of the following underlined words:

A. heavy wooden **settle** stands by the fireplace.
settle: to colonize; a high-backed bench with arms; to sink to the bottom.

B. Clear away this **debris.**
debris: rubbish; fragments; piles of loose rock in one spot.

C. Bienval is blessed in so good a **tenant.**
tenant: a person who rents a house, apartment, or other building; a person who rents a piece of land.

D. Two young pigs of the June **litter**.

litter: a stretcher or cot for carrying people; straw, etc., used as bedding for animals; the young produced at one birth by animals; confusion or untidiness.

E. The men began to **shuffle** their feet.

shuffle: rearranging cards; to shift from one position to another; to move with a dragging motion; to move little by little.

III. **Classify:**

Find all the words in the story that mean money.
Fnd the words in the story that are units of measurement.

Activities:

1. Prepare the Play.
2. Make representative cut-out pictures for a map which might serve as a back drop.
3. If the whole Play is not used, choose characters to act in the pageant suggested. The class may provide the speeches as the characters do the acting.

THE FIRST TRANS-CANADA

(Note that the selection Glasier's Men should follow, not precede this piece. Suggestions for dealing with the poem are given on page 320.)

Background:

The First Trans-Canada is an informational passage and the text explains itself. As the First Trans-Canada was the canoe brigades of the fur traders, little background is needed beyond the facts given in the introduction to the chapter and in the background to the frontispiece verses. The teacher might, if she thinks it wise, review the main points given there: the work of the fur traders; how they explored Canada, finding the way from the east across the prairies and mountains to the sea; and the fact that their canoes were the first Trans-Canada.

Study the map on page 403 and trace the canoe routes from Montreal to Grand Portage. The name Grand Portage is not marked on the map, but the place is there, a black

dot just below Fort William on the western shore of Lake Superior. Perhaps, if the pupils can print neatly, they might be allowed to print the name in the proper place. Trace the canoe routes west from Grand Portage to Fort Garry (Winnipeg), on to Chipewyan and Dunvegan, and so through the mountains to Fort McLeod, on the Fraser River. The southern route ran from Fort Garry up the Saskatchewan to Edmonton and Kootenay, and down the Columbia to Fort Vancouver. Explain that the Lower Fraser River was too full of rapids to be used by the canoe brigades and that the furs from the north and east were loaded on horses at Kamloops and portaged to the Columbia River, and so by canoes to Fort Vancouver; that this city is now in the United States and that when the boundary was drawn the Canadian fur traders moved to Victoria. The Canadian city of Vancouver was not built until many years later.

The teacher might wish to explain also that while at first the fur traders were French-Canadians, later on their leaders, Radisson and his brother-in-law, quarreled with the Governor of Canada and fled to England. From there they led the English to Hudson Bay, where they founded the Hudson's Bay Company, which has been trading in furs ever since. After that, there were two fur companies trading in western Canada and great was the rivalry and many the fights between them. Many good stories are told of those days.

Vocabulary Setting:

The Little Dictionary words are (brigade, palisades, Coureur des Bois, corduroyed, chanson, Michilimackinac) and Grand Portage. The place names should be located on a map. Give context exercises for the remainder of the words.

Purpose:

Read to find out what the First Trans-Canada was and how it was managed.

Discussion:

By mentioning the things that were and were not here then, try to picture the Canada of those far-off days. Review

the facts about our fur trade and question as to why it was so great (furs in great demand; animals plentiful; men made fortunes; they loved the life.) Put together a clear picture of the canoe, the 'truck' of that time. Study the frontispiece picture and apply to it the facts about the construction of the canoe, the work of the different men, the business done by the brigades. Build up a character sketch of the voyageur: costume, characteristics. Question to find out whether the pupils have a clear idea of the system built up by the fur-traders. Study the map and trace the routes of the Pork Eaters and the Coureurs. The men who spent the winters trading in the distant posts were called Wintering Partners. What were their duties? What kind of life must they have led? Suppose you were going to paint a picture of Grand Portage in the summer trading season, what details would you put in it? Read again page 407. What tells us that these men were experts? Explain the meaning of "He learned it looking death in the eyes."

Increasing Comprehension Skills:

I. **Collect Facts:**

1. The first Trans-Canada was a way of travelling across Canada: x(a) by water. (b) by land. (c) by air.
2. The fur brigades were: (a) three or four ox carts travelling together. (b) the forts built by traders. x(c) three or four canoes travelling together.
3. The voyageur was like a truck driver because: (a) he drove a truck across Canada. (b) he paddled a canoe. x(c) his work was to deliver goods.
4. The voyageur's canoe was like a truck because: (a) it carried garden vegetables. x(b) it carried the only Canadian products at that time. (c) it carried grain and ore.
5. The canoes of the fur traders were: (a) thirteen feet long. x(b) thirty feet long. (c) one hundred thirteen feet long.
6. Each canoe used to transport furs was paddled by: x(a) eight voyageurs. (b) a guide and conductor. (c) twelve voyageurs.

7. The large canoes used to transport goods and provisions could carry as much as: (a) 1,000 lbs. x(b) 8,000 lbs. (c) 60 packages.
8. The exchange of furs for trade goods and provisions was made at: (a) Ottawa. (b) Montreal. x(c) Grand Portage.
9. The work of the trader at the small trading post in the West was to: (Choose two); x(a) exchange trade goods for furs. (b) send soldiers to the fort. x(c) grade, pack and bundle the furs.
10. The voyageurs had to race back with their load of furs to Grant Portage because: (a) the quality of the furs would be impaired by too long a journey. (b) the voyageurs would not be paid unless the trip was made in record time. x(c) they had to make the trip and return before the freeze up of the rivers.

II. **Make Statements:**

Explain in good statements each of the following: 1, voyageurs; 2, Pork Eaters; 3, Coureurs des Bois; 4, brigades; 5, a trading post; 6, a chanson.

III. **Order of Sequence:**

Note in order the different things that happened to the furs from the time the animal was trapped until the furs reached London.

IV. **Effective Words and Phrases:**

List all the words and phrases on p. 406, par. 3, which give us a picture of the **lively colorful** business going on during the Trading Season at Grand Portage. 1, alive with color and noise; 2, important officials; 3, swept up to the wharves; 4, in scarlet or bright blue; 5, swaggered about; 6, ragged Coureurs des Bois; 7, galloped across the portage; 8, fought their battles over again; 9, clerks sweated over their books; 10, messengers rushed; 11, Indians, squaws, children, dogs, gay in new clothes and ornaments; 12, swarmed everywhere.

Increasing Technical Skills:

I. **Selecting Suitable Meanings:**

A. **Middlemen** were paid only half that sum.
middlemen: one who buys at wholesale and sells at retail; one of the crew who sits near the middle of the boat; a broker.

B. Inside the palisades were **mess-rooms** and bunk-houses.
mess-rooms: places where soft food is eaten; rooms where a number of people eat together; rooms that are in a muddle.

C. The **warehouse** was inside the palisade.
warehouse: a place where goods are stored until needed for sale; a large wholesale or retail store.

D. There is no **lurching** or awkward turning here.
lurching: moving suddenly to one side; walking with an uneven step; robbing or cheating.

E. With this dress he will **flaunt** a plumed hat and jewelled sword.
flaunt: to dress gaudily; to display with unnecessary show; to behave in a forward manner.

II. **Dramatizing Words:**

Dramatize the meanings of these words: responsible, middleman, donned, flaunted, portage, swaggered, lurching.

I. **Antonyms:**

Write the opposite of the following words:
don (doffed), expert (inexpert), protected (unprotected), divided (multiplied), bold (afraid), delicate strong), interrupted, uninterrupted).

Activities:

Follow Directions:

1. On the map to serve as background for the Pageant: (a) trace clearly the First Trans-Canada route. (b) mark all the places mentioned in the story. (c) paste on the map cut out pictures of: a brigade of canoes, portaging, a trading post, some of the fur bearers.

2. Choose characters to represent voyageurs who will "paddle their canoe" while the class sing: "A Voyageur's Song." A good one may be found in Northland Songs by John Murray Gibbon, or "Send Her On Along" may be adapted for this purpose.

GLASIER'S MEN

Background:

Even while the fur trade flourished, lumbering began to be an important industry in the great forests of New Brunswick and Quebec. At first the timber cut was sold mostly for ship building in Nova Scotia and neighboring parts. Britain took some of it, but not very much, as she got most of her lumber from the Scandinavian countries. Then Napoleon began his wars. Napoleon had made himself Emperor of France. Like Hitler he wanted to rule the whole world and he did conquer most of the countries of Europe. Britain alone stood out against him as she stood against Hitler. When Britain continued to fight against him, Napoleon stopped the Scandinavians sending their timber to her. She needed a great deal of timber for her ships and buildings, so she began to get it from Canada. She paid well for it and the Canadian lumber trade boomed for years. After a time it quieted down, but lumber continues to be in great demand to the present day. Lumbering is one of Canada's greatest industries and lumber one of her chief exports.

It was in earlier days that Glasier, a great lumberman, and his gang became famous. Glasier was a big man and he had big men in his gang. He was so great a 'Main John,' or leader, that all the lumber-jacks were eager to work with him. He led his famous gang from river to river in Northern New Brunswick, performing amazing feats of strength and skill in logging and river-driving. He became so famous that all kinds of impossible stories were told of him and his gang; he became a kind of Paul Bunyan of New Brunswick. Paul was, however, an imaginary person and the stories about him were only legends, while Glasier was a real person and many of the feats ascribed to him were true.

The pupils would probably be interested in skimming the poem to note the amusing river names. They will remember some of them from The Rivers of Canada. Locate the rivers mentioned in the poem on a map of New Brunswick and have the pupils practise pronouncing them.

Reading:

Read aloud (the teacher or a good reader) to make the pupils see and hear Glasier's men tramping gaily through the New Brunswick woods. After this, the pupils might read silently while the oral reader re-reads fine lines and chorus passages aloud.

Discussion:

It might be interesting to consider first how it came about that the poet, Canon Cody, imagined he saw the ghosts of Glasier's men marching through the woods on that spring morning. No doubt, as a boy he had heard and read the many exciting stories told and written about them. Then, perhaps on holiday, he went out at dawn one day to walk in the woods and along the Squattock. The stories came back to him, and suddenly he heard the famous lumberjacks striding through the forest, singing, shouting, calling to each other. What would these ghosts of long ago look like? They would be figures of legend, probably, vague and ghostly, larger than life, tall as trees perhaps, swinging their arms like branches in the pale light of the dawn. And was it the wind he heard, singing and shouting through the woods and the noise of the river? Whatever it was, it gave the poet a very vivid picture, so vivid that he has been able to give us, in turn, a very life-like one, making us both see and hear the men. Have the pupils prove this by choosing the finest picturing and sound words in the piece. Discuss any words strange to the pupils, e.g., what does Bluenose mean? (A teasing, but friendly name for Nova Scotians.) What does the 'Main John' mean? (The pupils will easily guess that it is a slang name for the leader of the lumber gang.) Note the things that Glasier's men had been the first to do. Discuss the rhythm of the poem and decide what kind it is (tramping, marching.) Note how the poet makes the rhythm move quickly and gaily with questions and repe-

titions. What does the use of a chorus do for the poem. (Makes it like a song; makes it a poem to speak).

Interpretation:

The poem, indeed, cries out for choral recitation in unison. It needs the class voice to interpret its husky, lusty quality; its bold, gay spirit; its lively marching rhythm. Here is a poem that the boys and girls can shout out as loudly, as quickly, as gaily as they wish.

Activities:

1. Make cut-out pictures and place on the map to show where Glasier and his gang carried on their activities.
2. Choose characters for the Pageant suggested. The class make up the speeches they will say as the gang do the suggested action.

SEND HER ON ALONG

Background:

This is a song sung by the French-Canadian lumbermen of Quebec. It has the same bold, gay spirit, and jolly rhythm as Glasier's Men, but the singers are paddling a canoe instead of striding through the woods. When the pupils have read the words silently, discuss the likenesses and differences of the woodsmen of the two provinces. Note too that the song expresses another characteristic of the lumberjack, his love of home and kin, his delight at getting home again after the long winter's work in the woods. Discuss the rhythm of the song and consider the effect of the repetition in each stanza of the last two lines of the stanza before. Help the pupils to see also that the 'send her on along' refrain completes the paddle sweep of the canoeist. Play for them, or have them sing from the notes the tune of the song and consider whether or not it suits the words. It is a gay, easy tune, and the pupils will enjoy singing the verses to it. They will probably be interested, too, in matching the French words with the English and singing the first verse in French.

III. **Rhythm:**

1. In what time is this song written?
2. Why is it a good rhythm-pattern to use for this song? (The rhythm fits with the forward and backward swing of the paddle.)

THE R.C.M.P. AND THE WHISKEY TRADERS

Background:

The background for this piece is the same as that given on page 69, for Red Coats. The teacher might review the facts stated there and any others the pupils may have to offer about the Mounted Police. Recall also the facts of the story and the qualities of character shown in it by the members of the force. Remind the class that these stories of the police are true; that the incidents actually happened just as they are reported and that they are part of the history of our country. Explain that the incidents in this selection took place before the one described in Red Coats. They illustrate the methods used and the success attained by the police in driving out the Whiskey Traders, training the Indians to obey the law, bringing law and order to Western Canada. These stories, too, show the qualities of character that enabled the Mounted Police to do these things.

Vocabulary Setting:

Piegan is given in the Little Dictionary. The geographical names should be located on the map.

Purpose:

Read to enjoy the story and to study the methods of the R.C.M.P.

Discussion:

Picture the great empty prairies inhabited only by immense herds of buffalo, wandering tribes of Indians, and a few fur traders in posts scattered across the thousand miles between Lake Superior and the Rocky Mountains. Talk over the coming of the settlers; their reason for coming, their transport, (Look again at the Red River cart on page 387) and trace their route. Contrast their coming with that of new settlers entering the West today. Discuss the effect

of the Whiskey Traders on the development of the country; why they gave way so easily before the police; how the police outwitted them; how the police dealt with the Indians. Note additional qualities of character shown by the Mounties in these incidents.

Interpretation:

Both scenes in this passage make good oral reading and both lend themselves to dramatization. Either might be arranged as a tableau to be included in the chapter pageant, if one is planned.

I. **Make An Outline:**

In preparation for dramatizing the story, outline the activities which would take place in each of the scenes suggested below. Part of the Outline is already filled in.

The Capture of Prairie Chicken Old Man.

Scene I. **At Fort Macleod.**
- A. The crime is reported.
- B. Orders are given
  (a few hours later)
- C. News of the rescue is brought in.

Scene II. **A Mile from Red Crow's Camp.**
Jerry interviews Red Crow.

Scene III. **Back at Fort Macleod.**

Scene IV. **At Red Crow's Camp.**

Scene V. **The Capture.**

Activities:

1. Show Fort Whoop-up on the backdrop map. Make a cut-out of a Mountie to place on the map.
2. Choose characters to dramatize the story: The Capture of Prairie Chicken Old Man.

Increasing Technical Skills:

1. **Geography or Encyclopedia:**
   Look up Fort Garry, Edmonton, Macleod. Find out as much as possible about the early history of these places. Try to find something about sundancing.

II. **Use of Pictures:**
   What is the difference between the two kinds of tents on page 409. See the fort in the background on page 409 and Fort Whoop-Up on page 410. What are some of the things you noticed about the forts of those days.

III. **Phonetic Rule Exceptions:**
   Usually ar has the sound of ar as in far. There are exceptions to that rule. Read aloud the words below. Write the exceptions to this rule in your Reading Activity Books: caravan, caravel, carbide, carbon, caraway, tariff, tarnish, tarter, hard, harrow.

IV. **Encyclopedia:**
   Look up 'sundancing' in encyclopedia or other reference book.

THE GOLD RUSH

Background:

In 1857 an Indian discovered gold in the sand of the Fraser River. Within a few weeks the news spread round the world and the great Fraser gold rush began. Gold hunters poured in from all parts of the world, on foot, on horseback, and by ship. Twenty-five thousand reached Victoria within a few months and crossed the Gulf of Georgia to the mouth of the Fraser in skiffs, canoes, whaleboats, anything that would float. At first the gold was 'panned' on the sandbars in the river, and the crowd moved from sandbar to sandbar up the Fraser. When the bars had given up their gold, the miners took to the shores of the river, and followed up the creeks that emptied into the Fraser. It was upon the creeks of the Cariboo that the richest finds of gold were made. Many men made rich strikes and became wealthy overnight. Many also spent all they had to reach the 'diggings' and found no gold at all. In

those days there were very few people in British Columbia except the fur traders. Victoria and Esquimalt were the only settlements; the inland country was a wilderness inhabited only by Indians. When the gold seekers came pouring in, there were neither houses nor food to supply their wants. Food had to be carried inland on mule or horseback, and later in wagons; it was very expensive. The storekeepers and cooks made fortunes even when the miners did not. All kinds of men came to the diggings, young and old, good and bad. There were, naturally, a good many wild characters and drinking and fighting were common. But Governor Douglas was a strong man. He handled the situation well, and presently had law and order ruling in the gold fields. The incident of Dr. Keithly and his friends is a true one and is typical of the experiences of many of those who participated in the Fraser River Gold Rush, one of the greatest in history.

Introduce the lesson by telling the pupils as many of the background facts as may be thought useful. Study the picture on page 414 and try to make clear the method of panning gold shown in it. As the miner scoops up a panful of sand and water from the river and lets them drain off, what would be left in the bottom of the pan? Why would it sink to the bottom? If the pupils are interested, the teacher might explain that a slightly less primitive method of catching the gold was to use a 'rocker', a wooden box mounted on rockers, into which the sand and water were shovelled. Rocking the box kept water and sand moving while the gold settled to the bottom, where it was caught in a strip of blanket spread there for the purpose. It is said that gold can be panned or rocked from almost any of the mountain rivers of Canada. What animal is seen at the right of the picture? Why would the man in the background be carrying a gun?

Vocabulary Setting:
Purpose:

Read to enjoy the story and to picture a scene in the life of Canada one hundred years ago.

Discussion:

The Fraser River 'rush' was the second on the west coast. There had been a great one to California a few years earlier and there was a great one to the Yukon thirty years later. In both of these hundreds of people died in their attempt to reach the gold fields; a good many were killed on their way to the Fraser. Discuss Dr. Keithly's secret; what must the patient have told him? Contrast the party's method of reaching the Cariboo with the transport used by modern gold seekers going in to the new mines in Northern Canada. Consider the behavior of the men already at Lake Cariboo; would that have been possible nowadays? Why not? Imagine the excitement of the 'find'.

Interpretation:

Choose a scene suitable for representing in a tableau or dramatization. Recall and place together in mind, frieze, or tableau, the scenes that show life in Canada in the days of the First Trans-Canada. (The Voyageurs, Glasier's men, The Mounted Police, The Gold Seekers).

Increasing Comprehension Skills:

I. **Main Ideas:**

This story is mainly about:

(a) The news of a gold strike travels fast.

(b) The Chinese shared in the profits from the gold in British Columbia.

(c) Prospectors guard their secrets well.

x(d) A doctor and his party strike it rich in the Cariboo.

(e) The panning method of mining gold was first used in the Cariboo.

II. **Find Proof:**

Write the words and phrases that picture the way the gold hunters **rushed** to British Columbia. (Poured in, crowded the ships, crossed in rowboats, canoes, anything that would float, rode overland.)

III. **Relevant and Irrelevant:**

What were the many troubles and hardships Dr. Keithly and his party endured in making their lucky strike?

(They rode night and day, endured the opposition and threats of the crowd, lay down on the floor to sleep, searched all night, scrambled over rough country, worked till it was too dark to see, had no shelter but blankets and a heavy snowstorm, out of food.)

Increasing Technical Skills:

I. **Exceptions to Phonic Rules:**

Rule: In words or syllables containing such vowel combinations as ee, ea, oe, oa, al, ay, the first vowel is **usually** long and the second silent; e.g., seen, neat, hoe, coat, play, sprain. By reason of that rule when the two vowels ea are together the sound is usually that of the long sound of e. In this story there are a number of exceptions to this rule. How many can the pupils find? How many others do they know?

II. **Root Words:**

Practice using words ending in **ly.**

determined	wise	excite	heavy
determinedly	wisely	excitedly	heavily
	eager		mournful
	eagerly		mournfully

The dove gave a **mournful** cry.

The boy said **mournfully** that his father had not yet returned.

Write sentences using each one of the pairs of words correctly to show the difference in use.

Activities:

1. Show on the map prepared as background for the pageant, where the strike was made and place a cut-out picture of a prospector in the Cariboo area.
2. Choose a character to act the part of Dr. Keithly, who might tell his own story.

THE SECOND TRANS-CANADA

Background:

By this time settlers had pretty well filled up the eastern part of Canada from the Maritimes as far west as Ontario. The farmers of Quebec and Ontario were now growing fine

crops of wheat. They had a surplus to ship to the Maritimes, and to Britain when she needed it. After the Gold Rush British Columbia, too, began to be settled, for many of the miners, failing to find gold, settled down on the land. Others came because of the coal and timber that began to be worked, and still others to work the land and grow food for the miners and lumbermen. In Canada only the prairies remained empty of settlers. After the Mounted Police had made the country safe, ranchers came, but not many farmers. The people of Eastern Canada had the idea that the prairie soil would not grow good crops and that the cold winters made the plains unfit for settlement. So farmers came in slowly and homes were few.

British Columbia organized her government and became a province, but she was so far from the rest of Canada—cut off by the wide expanse of the empty prairies—that she began to consider joining the United States, her near neighbor. Canada was anxious to have British Columbia join with her and invited delegates to go to Ottawa to discuss the matter. The British Columbia men said they would join Canada, if Canada would build a wagon road across the plains to join Canada and British Columbia. Sir John Macdonald, the Prime Minister, said he would build, not a wagon road, but a railroad. The delegates were delighted and went home to arrange the union with Canada. Most people did not believe that Sir John could build so long a railroad. Railways were new in those days and to build one, two or three thousand miles across uninhabited plains and mountains seemed impossible. Canada was young, too, and poor. It was difficult to gather up enough money for so expensive a project; but, in the end, the money was collected and the road begun. This passage describes the building of the prairie part of the Canadian Pacific Railway.

Introduce the lesson by having the pupils note the title and look at the picture on page 417 They will probably be able to guess from it what the Second Trans-Canada was, and to suggest some of the difficulties facing the railroad builders. Add other facts from the background and the teacher's own knowledge.

Vocabulary Setting:

Insolently and Craigellachie are given in the Little Dictionary, but they, as well as the others, should be picked up easily from the context and may be checked in the discussion.

Purpose:

Read to enjoy the story and picture the building of the Second Trans-Canada across the prairies.

Discussion:

Discuss briefly the difficulties of building the line through northern Ontario and the mountains of Alberta and British Columbia; the relief and excitement of the builders when they came to the prairies; their determination to make a record, and the procedure worked out. Help the pupils to feel the thrill of this great achievement; it was hard work, but it was great sport, too, for men and leaders alike. Look again at the picture and discuss the Pie-a-pot incident. It makes a good story and the Mounties took it coolly, but was there real danger? Big danger? Remember the white men were few and the Indians many. If a fight had started and the tribes had risen, they could easily have swept men and railroad from the land. Did the builders know the danger? Why did they not deal with Pie-a-pot? Why send for the Police? (Every man knew that his life as well as the success of the railroad depended on his being friendly with the Indians. The workers were forbidden under any circumstances to lift a hand against them. All trouble was to be reported to, and settled by, the Mounted Police.) Why was this rule made? There were not many police to guard the thousand miles between Winnipeg and the Rockies; why was the safety of all committed to them? The Pie-a-pot incident is one of many in which they saved the day by their coolness, courage and calm, quietly exerted authority. They represented 'the law' and they took it for granted that white men and Indians alike would obey them, and white men and Indians did obey them. The class might consider whether or not it is true that a person who is doing right has more power than one doing wrong. Why is that so? A little town called Pie-a-pot (just west of Maple Creek)

now stands on the spot where this incident occurred. The pupils might enjoy finding it, and Craigellachie, on the map.

Interpretation:

The Pie-a-pot incident lends itself to oral reading or dramatization, or it might be arranged as a tableau for the chapter pageant.

Increasing Comprehensive Skills:

I. **Collect Facts:**

1. The Second Trans-Canada was: (a) a telegraph line set up across Canada. (b) a highway constructed across Canada. x(c) tracks of steel laid across Canada.
2. The railroad builders began their road: (a) first in Ontario. (b) first at Vancouver. (c) first at Winnipeg. x(d) in all three places at once.
3. The general manager of the project was: (a) Donald Grant. x(b) William Van Horne. (c) Donald Smith.
4. How much track did they plan to build in one year: x (a) 500 miles. (b) 161 miles. (c) 20 miles.
5. In which part of Canada was the railroad building the easiest? (a) from Ontario east. x(b) on the prairies. (c) through the mountains.
6. Two things which might have held up construction on the prairies were: x(a) lack of farms and woods. (b) the rough country. x(c) the Indians.
7. The record made in mileage of track per day was: (a) 2½ miles per day. (b) 3½ miles per day. x(c) 20 miles per day.
8. The greatest record in track-laying was made by the workers starting from: (a) the east. (b) from Vancouver. x(c) from Craigellachie.
9. The last spike to hold the rails in place was made of: (a) gold. (b) silver. (c) steel. x (d) iron.
10. In which century was the Second Trans-Canada completed: (a) the eighteenth. x(b) the nineteenth. (c) the twentieth.

II. **Make Statements:**

Explain in good statements the work done by each of the following to speed up railway building on the prairie.

(a) the Front train. (b) the teams. (c) the trolley. (d) the boys. (e) the tracklayers. (f) the gangers. (f) the spikers.

Increasing Technical Skills:

I. **Prefix:**

The prefix dis often means not or negation. The word discover would then mean to uncover or bring to light. Write meanings for the following words: Disappear, disobey, disagree, disappoint, dislike, disloyal, disability, displeasure.

II. **Review of the Sounds of i:**

Long i as in pine; short i as in pin, two vowels with long i sound as in tied. Select the words in each list that have the same sound as the first word:

1. i as in pine: shine, tin, repine, retire, idea, indigo, Indian, idol, time, united, still, like.
2. i as in pin: spike, light, insolent, pint, palisade, imitate, insist, till, tip-toe, imitate, ingenious.
3. ie as in tied: cried, tried, relieve, receive, believe, pried, siege, siesta, sieve, tier, bier.

Write the exceptions to Number 3.

Activities:

1. On the backdrop map of Canada trace the route of the Second Trans-Canada. Cut-out pictures may be used to show interesting incidents.

II. Dramatize the scene between Pie-a-pot and the builders.

THE JASPER ROAD

Background:

The first Jasper Road—the fur-traders' trail was struck out in 1811-12. In the previous year, David Thompson, the great explorer-surveyor, had been shut out of the Howse Pass by the Piegan Indians. Riding north with his pack train along the eastern face of the Rockies to find another way

through, Thompson discovered the Athabasca Pass, made his way across it and so to the Columbia River and his trading post there. The Athabasca Pass being low and easy, the Northwest Company determined to use it as a transport route from Edmonton to the trading posts in central British Columbia and, in 1812, built a post, Henry House, two miles southwest of the modern town of Jasper. Twenty years later the headquarters in the Pass was moved north to Jasper House, built in 1813, and called for Jasper Howse, one of its early traders. In those days Edmonton was the chief southern depot of the traders (Chipewyan was the northern headquarters) and goods were brought out, and furs taken back, by York Boat from Churchill to Edmonton, and by pack train from Edmonton through the Pass to British Columbia. The old trail was a busy one, for the fur trade was brisk in those days and the pack ponies trotted back and forth regularly in spring and summer.

In the 1860's the squeaking two-wheeled Red River carts of the gold seekers broadened the trail for the on-coming settlers. Today towns and villages dot the highway that follows roughly the fur traders' trail and is the modern Jasper Road. Farms border it and cars and trucks travel it, but the lakes and streams, the wide sweeps of rolling parkland, the magnificent distances of the unfolding Athabasca Valley, with the blue outline of the mountains, growing always nearer and clearer, are the same that the traders knew. They fought, now and then, along its length, but the modern Jasper Road is a friendly one. It climbs easily with time to linger over a stream looking for trout, stop on a rise to enjoy the view, and breathe the fragrance of spruce and pine. Dark Plume Bill would have no cause to be ashamed of his road today. Nor does he seem to have been, but rather to have looked with philosophical calm upon the changes he had seen.

The poet has caught with delicacy and a sure touch that half philosophical, half wistful calm of the very old, looking out on a world they have seen change so often that they have ceased even to wonder at it. The teacher will have caught this mood and will convey it to the class in her quiet, thoughtful, wistful reading of the poem. It has three additional verses, omitted from this edition of the reader because

they were thought to be a little difficult for Grade Six, but the teacher will know her class and may well feel that the pupils would enjoy them. They are added here so that she may include them in her reading and in the class discussion if she thinks best.

Stanzas 11 and 12:

Out of silence and mystery
And crafty ambushed death,
Come alive with men and monsters
Of such an alien breath.

Oh, the long blue road
And the stealthy pad of feet,
And the first patient ox-cart
With its sail-like sheet.

The last stanza appears also between the 3rd and 4th stanzas on page 421, making twelve stanzas in all.

Purpose:

The teacher might read the poem aloud first with the pupils listening to get the general effect and feeling of it. Then read a second time, the pupils following with their eyes to get the thought of it.

Discussion:

In discussion, help the pupils to picture the queer old fellow sitting beside his road. Talk over what he looks like (size, coloring, hair, expression of face, how he would sit); what he thinks as he watches the cars and trucks roll by; does he understand how these machines work? (Does he know why they run, what they carry, what they do for people? Is he friendly or unfriendly towards them?) When they have passed what does he see upon the road? (The pack ponies, Red River carts and covered wagons of the settlers who came in his youth and early manhood.) In those days, the buffalo still roamed in great herds across the prairies. The Indians still hunted, fought and feasted, as they had done for centuries. But the 'carts came faster'; more and more settlers arrived until what happened? (The pupils may know that: the buffalo was slaughtered in great numbers till they disappeared from Canada. Canada made

treaties with the Indians, giving them certain good lands—reserves—and a small amount of money to live upon in return for the territory of Western Canada which was then sold to white settlers. The Indians had gone to live upon their reserves when 'steel', the Second Trans-Canada was built.) What does the old chief think of it all? What does the author think of it? Try to get these two thoughts stated in sentences.

Discuss also the musical sound of the name 'Dark Plume Bill' and the contrast in it; Bill's so modern and unromantic.) Reread stanzas aloud to let the children hear the quiet, thoughtful rhythm of the piece; its gentle, yet abrupt music. Help them to hear how the smoothly flowing lines are constantly brought up short by abrupt words: coat, hat, that, sits, counts, trucks, cart, lurch, etc. Help them to see that this rhythm is like a person's thoughts which run along swiftly, then stop, break off, and run again. The teacher may wish to call attention to the two fine similies: 'trucks like dreary monsters (dinosaur); and 'scattered like wigwam smoke.' This last phrase might be the starting point of a brief character sketch of Dark Plume Bill. Try to develop in the pupils a sympathetic attitude towards the old chief.

Intrepretation:

The wistful feeling so well expressed in the haunting charm of the rhythm is probably best brought out by solo reading by several readers, each interpreting one scene of the history of the road. Work for a quiet voice and sympathetic tone. Have the readers practise to give the effect of thoughtfulness also by smoothness of phrase brought up abruptly by the short words and marked ending consonants.

Activities:

1. Trace the Jasper Road on the map.
2. Choose a character to act the part of Dark Plume Bill in the pageant as the poem is recited by members of the class.

THE BLIZZARD

Background:

Every country presents its own peculiar difficulties which its inhabitants must face to make a living. Whether they are floods, droughts, earthquakes, volcanic disturbances, cyclones, extreme temperatures, high winds or terrific storms, it requires great courage and ingenuity on the part of the people to combat them and if the country is newly settled and undeveloped, the hardships endured by the inhabitants are the more severe.

The northern section of the plains of our North American continent is subject to low temperatures, severe frosts and heavy, blinding snowfalls. Although a soft blanket of snow is of benefit to the farmers of the prairies, being caught out of doors in a blizzard is a hazardous experience. Even today and with a shelter overhead, inconveniences, and sometimes fatalities, are caused by blizzards; in early days the hardships resulting called for still greater courage.

Winter on the Prairie, the book from which this selection was taken, is one which most western boys and girls would thoroughly enjoy. The Julien family were early settlers in the west and they lived and farmed as people did in the early days. Yet most of their lives and adventures were much the same as anyone might have living on the prairie today. The girls, their school, their friends, their work at home, their adventures getting to school and to town, visiting the neighbors and entertaining, were such as any person living in the country has experienced, or might experience. The only difference is in the lack of radio, movie, car, tractor, etc., and the absence of these seemingly essential things makes surprisingly little difference. Modern boys and girls will be interested to compare their lives with those of Gwen and Lynnie. The account of the blizzard in the selection will show them how much at home they might have felt in the Julien family.

Vocabulary Setting:

The Little Dictionary defines reservoir, chilblains, replenish, leaving maturity and civilized to be discussed in the context.

Purpose:

Read to find out how a family lived through a blizzard and what kind of family they were.

Discussion:

Question to develop the main points of the story. How long did the blizzard last? What were some of the hardships it caused? How did the family show their ingenuity? What actual dangers were there? What kinds of fun did the girls have? How did they treat one another? In what ways would it have been easier for a family of today to meet the dangers and hardships of a blizzard? What aids would a modern family have? Returning to the Julien family, put together a brief character sketch of them by listing the qualities which the incidents of the story brought out in them, and their talk and actions seem to show. The pictures give a hint or two regarding qualities.

Interpretation:

The story contains a number of very vivid little pictures. The pupils might each choose one to read aloud to the class.

Increasing Comprehension Skills:

I. **Make Notes:**

List the hardships endured by the pioneer prairie family during a blizzard.

II. **Make Judgments:**

How did the members of the family exercise their ingenuity? The father, the mother, the children.

III. **Predict Outcomes:**

What might have happened if the mother and father had not prepared in the ways stated?

IV. **Figures of Speech:**

Explain in your own words: 1, The tip of Lynnie's tongue and the bean soup did not like each other. 2, The storm demons were loose, roaming the prairie. 3, "The wind keeps blowing inside my head," said Lynnie.

V. **Classify Perceptions:**

List the words which express: 1, The pleasant smells in the kitchen. 2, The pleasant sounds in the kitchen. 3, The movement in the snow. 4, The sounds made by the animals in the barn.

Increasing Technical Skills:

1. **Use of an Index:**

Practise finding information by using an index. Suppose you are studying pioneer life and find in the library a book entitled, "Pioneers on the Prairies of Western Canada." Its index lists.

Cooperation	170-173	Recreation	165-168
Transport	152-153	Dangers	159-160
Houses	160-164	Travel	156-157
Tools	168-170	Value (to Canada)	173-172
Roads	157-159		

List on what pages of the above index you would find information about:

1, the materials the pioneers used to build their homes. 2, how they stored and preserved their food. 3, how they helped each other. 4, what difficulties they encountered. 5, how they travelled. 6, the kind of transportation that was used. 7, their recreations. 8, their value to the new country. 9, how they cultivated the land.

II. **Use of a Dictionary:**

In the classroom or individual dictionaries find a word to fit in each of the sentences below that will mean almost the same thing as the underlined word.

1. The snow was *swirling* around the house. 2, The grain had reached *maturity*. 3, When will we be back in a civilized country? 4, No one would be *foolhardy* enough to venture out in this storm. 5, The shrieking out door *turmoil* was disturbing. 6, The night was *monotonous*.

Activities:

1. Draw a map of the prairie region of Canada. Paint on it a picture of a band of pioneers making their way west.

11. Choose a part of the story and arrange a tableau of it for the chapter pageant.

THE THIRD TRANS-CANADA

Background:

Boys and girls of today are so keenly interested in airplanes and know so much about them that they will probably appreciate this short account of the history of flying in Canada. It will come in handily as a background to the store of information about aviation which they have already collected.

To give the Trans-Canada Airline its historic place as the Third Trans-Canada, the teacher might introduce the lesson by reviewing briefly what the First and Second Trans-Canada (the canoe route and the railway) did for our country, and by questioning as to what they think the 'Third Trans-Canada' must be. It adds to the drama of the modern Trans-Canada to discuss also the immense size of Canada; roughly 4,000 miles from Halifax to Vancouver; 2,000 from the United States boundary to Aklavik. It took months to make the east-west journey by the First Trans-Canada, and still takes almost a week by the second, but travellers by the Third Trans-Canada cross the continent in 14 hours. The class might like to discuss briefly whether the increased speed is valuable and if so, what are its values.

The pupils may be interested in the fact that the famous inventor, Alexander Graham Bell, invented a number of things useful to aviation. One of the most important of these is the aileron.

Douglas McCurdy is still prominent in the field of aviation. His name is often heard on the C.B.C. news. In 1948 he was Lieutenant-Governor of Nova Scotia.

Purpose:

Read to find out how the Third Trans-Canada grew up.

Discussion (To Be Taken After Test):

In discussion bring out the following points: Transport in Canada has always been of vital interest to (for our living depends on it), and developed by, the whole Canadian nation; our airlines are the achievement of young people; the steps in their development with the people associated with each (Bell, McCurdy, the heroes of the First Great War, the Bush Pilots). Picture the first trans-continental flight and contrast it with a modern 14-hour flight, including stops at Montreal and Winnipeg, from Halifax to Vancouver. Use the picture on page 430 in discussing the contrast. List reasons why the T.C.A. is one of the safest airlines in the world and has, it is believed, the lowest record of accidents of any great airline. Mention as many important things as possible that the Third Trans-Canada has done for our country and for us. Find proof in the story to show that Canadian bush pilots had courage and resourcefulness, that T.C.A. wishes to make flying safe. State the outcome which the Fathers of our Nation did not foresee for Canada and the world. "Not only Canada but the whole world would be bound together in a flight of hours."

A Rate and Comprehension Test to be given after Background has been discussed with the class. After the results of the test are discovered the teacher will take whatever vocabulary and context exercises are necessary to meet the needs of her class.

Reading time: 5 minutes.

1. The Third Trans-Canada is a route across Canada: (a)by water. x(b) by air. (c) by rail.
2. All three Trans-Canada were the result of the determined effort of: (a) Alexander Graham Bell. (b) the Hudson's Bay Company. x(c) the whole Canadian nation.
3. The first flight to be made in a heavier than air machine in the British Empire was made: (a) in England. x(b) in Canada. (c) in Australia.
4. The first plane to fly in Canada attained a speed of: (a) thirty miles an hour. (b) one hundred miles an hour. x(c) forty miles an hour.

5. Of all the greater fighter pilots listed in World War I, x(a) one-half of them were Canadian. (b) all of them were Canadian. (c) none of them were Canadian. dian.
6. Aviation in Canada was speeded up by: (a) an increase in population. x(b) the discovery of oil and minerals in the North. (c) keen competition with rival lines.
7. Canada soon occupied the front rank in world aviation because: x(a) Canada had more experienced pilots. (b) more people in Canada wanted to fly. (c) other countries had no need of air routes.
8. The chief means of carrying freight in the Canadian North today is by: (a) dog team. (b) freight boats. x(c) plane.
9. The T.C.A. did not carry passengers at first because it took a year for: (a) completing their airports and runways. x(b) experimentation and testing. (c) organization to be completed.
10. A pilot is allowed to operate a T.C.A. plane when: (a) he has won his wings. (b) he has won his decorations. x(c) he has learned the special skills of commercial flying.

Increasing Technical Skills:

I. **Skimming:**

Look rapidly through the Table of Contents or the Word List to find in what story Fort Norman had been mentioned. Tell what you remember of this place. Locate it on the map.

II. **Rapid Dictionary Exercise:**

Find these words as skilfully as possible. Be able to state the meaning for each word that you find: acolyte, trauma, prentice, aileron, tributary, castigate, ratify, jinni, motif, schedule, tribune, barograph.

Activity:

On a map of Canada, trace the Third Trans-Canada and chief aviation centres.

SILVER FOX

Background:

This story is taken from a book called Fox Island, by Kathrene Pinkerton. In the book, the Jackman family moved from the city into Northern Ontario to start a mink ranch. They had not enough money to buy breeding stock and planned to trap parent mink and, if they should be so fortunate, fox, to start their ranch. They were lucky enough to meet Hugh, an old timer in the district and an experienced trapper. He was a great help to them, taught them many things that were useful to them in getting settled and started, and really became a part of the family. Philip and Ann were young people in their teens who loved the woodland country and sport of all kinds. They were keenly interested in their parents' project and helped greatly in establishing the ranch. They met interesting young people even in that remote neighborhood and had several exciting adventures. The incident described in the selection is, perhaps, the most important in the book, for catching the silver fox parents meant wealth and sure success to the family.

Introduce the lesson by talking of silver fox furs; the pupils may have seen them as many women wear them. Recall from the First Trans-Canada that when white men first came here our country had great numbers of fur-bearing animals and that for 200 years furs were Canada's most valuable crop. As settlers gradually took over the country, the animals moved north and the trade fell off. By the beginning of the present century there were not enough wild furs to supply the demand and men began starting fur farms, on which silver fox and other valuable fur-bearers were bred and raised in cages until their skins were ready for sale. The business was, and is, a profitable one, but starting a fur farm takes a good deal of money for the price of breeding animals is high. Tell the pupils as much of the background story as desired and study the picture of the beautiful 'silver' on page 439.

Vocabulary Setting:

The story is easy reading. Vigil, vixen, are given in the Little Dictionary.

Purpose:

Read to enjoy the story of how a silver fox family was captured.

Discussion:

Recall from the background that the scene of the story is Northern Ontario and by question put together a mental picture of it: rough country, wooded, many lakes and rivers, few settlers, cabin home, etc. Where were Ann, Hugh and Philip at the beginning of the story. Review the details of the capture of the foxes. It is an interesting and exciting story, partly because the capture meant so much to the Jackmans, partly because the author tells it in an exciting way. Discuss what things she does that make it exciting; the people are excited, the secrecy of the fox, the need for speed and care, the value of the catch; the story is told in conversation, the short, quick sentences, the exciting words —exploded, struggled, heaving, swiftly, shouted, screamed, flash, leaped, etc. Note that the story begins at once without any long background or explanation and that the excitement rises steadily with each successive incident to the climax. Have the pupils choose the climax incident and sentence (probably the capture of the dog fox) and choose a few words describing each of the characters. Have them choose how to interpret it.

Interpretation:

The whole story makes good oral reading and different pupils might choose each a few sentences to read aloud with their best expression; or different pupils might take the parts of the characters and read suitable passages dramatically.

Increasing Comprehension Skills:

I. **Titles:'**

What phrase do you find in the story which would make an interesting title for the story?
(Shot With Luck).

II. **Main Ideas: (General Significance)**

Answer the following to tell what this story is mainly about:

(1) Who had the good luck?
(2) What was the good luck?
(3) How many silvers were there in the litter?

III. **Draw Conclusions:**

True or False:

T. 1. Silver foxes are rare.
F. 2. Their fur is prime in summer.
F. 3. Foxes like to live on the prairie.
T. 4. Foxes eat rabbits.
T. 5. Baby foxes are born in litters.
F. 6. Foxes will kill their litter for food if they are hungry.
F. 7. The entrance to a fox's den is big enough to crawl through.
T. 8. A fox's chief means of protection is its teeth.
T. 9. A silver fox has silver hairs and silver tip on its tail..
F. 10. The Jackmans made their living by farming.

IV. **Find Proof For the Following Statements:**

1. The cubs were too young to run.
(The parents were carrying food to them.)
2. Trapping foxes can be dangerous.
(Philip was severely bitten. The bite might have caused blood poisoning.)
3. Foxes are sly and wary. (I. They watch while they are foraging.) (2. They have two entrances to their dens.) (3. They back into their dens dragging their prey after them.)

V. **Predict Outcomes:**

What difference do you think the capture of the family of foxes made to the Jackman family?

Increasing Technical Skills:

I. **Practise Using An Encyclopedia:**

Use an encyclopedia or other reference material for details about the raising of foxes. Kathrene Pinkerton's book, "Silver Fox", would be a good one.

The teacher might use the same procedure as outlined under the exercise, How to Use an Index, after the lesson, Blizzard.

II. **Diacritical Marks:**

Review long and short vowel sounds and diacritical marks. Put the correct diacritical marking over these simple words: cat, caper, tub, tube, scare, hot, cold, even, seen, tire, team, hear, heard, ice, set, pine, finger, finally, topaz. Note any exceptions to the long and short sound.

III. **Word Meanings:**

Select the most suitable meaning for each of the following words:

A. **bay:** The **bay** is a good quarter-mile from the beach; a place for storage, as in a barn; a color; an arm of the sea; a curve in the shore of a sea or lake; the deep-toned cry of a dog; to turn and face an enemy when escape is not possible.

B. **swale:** Across a little **swale** there's a hog's back hill; a bay; a hill that is heavily wooded; a slight depression in a nearly level region usually filled with vegetation or trees.

C. **tarp:** They snatched up gloves, blanket and **tarp;** a kind of fish, a canvas or rubberized covering; a raincoat and hat; a cannon.

Tarp is only a short form. What is the correct word?

IV. **Root Words:**

Write sentences using each of these words correctly.

confer	satisfy	energy	disinfect
conference	satisfaction	energetic	disinfectant
dispatch			aviator
dispatching			aviation

Activities:

1. Place in the map cut-out pictures of fur bearers in Northern Ontario where the capture of the fox was made.
2. To recall the incident described in the story, Ann might dramatize her discovery and Ann and Philip the preparation for the capture.

THE HEIGHT OF LAND

Background:

Tourism is now one of Canada's most important industries. Our country has many beauties of many kinds and in most parts a cool sunny summer that is delightful to people from hot southern countries. This poem describes the height of land, or watershed country, between the Great Lakes and Hudson Bay. It is still a largely unsettled land, a wonderful holiday place for canoeists, fishermen and hunters, remote from the busy world, and beautiful as the poet describes it.

Duncan Campbell Scott lived in Ontario. He was a civil servant and for many years had charge of the Department of Indian Affairs. In connection with his work he spent his summers travelling in the north among the Indians, seeing to their needs. He knew and loved this country which he describes for us.

It made him think, these lovely, lonely lands, of the two parts of Canada: on the one hand, the crowded southern part; on the other, the lonely north, many times larger than the south, beautiful and rich, but empty still, waiting for men and women to come and use it. To do that may be the work of boys and girls now in Grade Six.

Having read the poem aloud, thoughtfully, trying to picture for the pupils the poet's journey, re-read it with them following with their eyes and visualizing as they go. First, where is the poet standing? Read the lines that tell. (The watershed ——— Lake Superior). In what two directions can he look? At what time is he thinking these thoughts, composing his poem? (The stars are up —— the winds sound ——). Now take the journey with him, seeing what he saw: the level lakes, what color would they be? The

revel of roses, what color? Under what did the roses find themselves caught? (the tents). The sheaves of bracken (fern), what color? The dwarf-coronel (————————) what color? The wide blue-berry plain, what color? The rocky islet with its poplar and white throat sparrows, to the last portage and the scene with which we began. What was the author's thought about it all? Is one land better than the other? Which is best?

The passage makes excellent solo reading practice. It is a poem of thought as well as of pictures and the thoughts are expressed in long sentences running musically through two or three lines. Reading it well needs a good understanding of the meaning of the sentences and phrases, good breath control and careful breathing as well as careful enunciation of the fine vowel alliteration and consonant music. The effect desired is thought and picture, so the reading should be thoughtful with good pauses at the ends of the sense groups. Have the pupils practise each cadence, or sense group, until they can read it smoothly. If each pupil has learned to do even one of the groups well, he will have learned it by heart and carry away with him something worth remembering.

Activities:

1. Show on the map—the Height of Land.

11. As a final culmination of the chapter and of the year's work the Pageant may be presented. Pupils and teacher may think of better suggestions than those given and will probably wish to use more songs, rhythms and dances than those mentioned.

    The purpose of the Pageant as suggested, as stated in the introduction, is to present a series of close-ups of Canadian life and activities.

Appendix A

BOOK LIST

CANADIAN WAY

Author	*Title*	*Publisher*
Andrus, Vera	*Sea Bird Island*	Harcourt
Atwater, M. M.	*Hank Winton, Smokechaser*	Random
Brink, Carol R.	*Caddie Woodlawn*	Macmillans
Buchan, John	*Lake of Gold*	Houghton
Carpenter, Frances	*Canada and Her Northern Neighbors*	American
Connor, Ralph	*Black Rock*	McClelland
Dannecker, Hazel	*Fisherman Simms*	Abingdon
Dickie, Donalda	*When Canada Was Young*	Dent
Drummond, W. H.	*Poems*	
Denison, Muriel	*Susannah Rides Again*	Dodd
Gray, John M.	*The One Eyed Trapper*	Macmillan
Hillyer, W. H.	*The Box of Daylight*	Knopf
Maury, Jean	*Old Raven's World*	Little-Brown
Meader, Stephen	*Trap Lines North*	Dodd
Medary, Marjorie	*Edra of the Islands*	Longmans
Phillips, Ethel	*Jeanne Marie and Her Golden Bird*	Houghton
Reynolds, Dickson	*Mystery of the Logging Camp*	Nelson
Smith, Seth Elsie	*Vagabonds All*	Houghton
Tousey, Sanford	*Northwest Mounted Police*	Knopf
Twain Mark	*Adventures of Tom Sawyer*	Grosset
Van Stockum, Hilda	*Canadian Summer*	Viking
Watson, Tudor	*Spanish Galleon*	Coward
White, R.	*The Lion's Paw*	Doubleday
	Donald McKay, Designer of Clipper Ships	Scribners

LEGEND

Author	*Title*	*Publisher*
Aesop	*Fables*	Dent
Beith, Paul R.	*Febold Feboldson*	
Belpre, Pura	*The Tiger and the Rabbit*	Houghton
Bowman, James C.	*Adventures of Paul Bunyan*	Appleton
Campbell, Camilla	*Star Mountain*	Whittlesey
Corbett, E. A.	*Blackfoot Trails*	Macmillan
Dasent, Sir George	*East o' the Sun and West o' the Moon*	McKay
Ewers, John	*Written in Sand,*	
	Tales from Australia	Dutton
Finger, Charles	*Tales from Silver Lands*	Doubleday
Frost, Frances	*Legends of the United Nations*	McGraw
Gillham, Charles	*Beyond the Clapping Mountain*	Macmillan

Author	*Title*	*Publisher*
Hampden, John	*Drama Highways, Books Four and Five*	Dent
Jewett, Eleanor M.	*Hidden Treasure of Glastonbury*	Viking
Johnson, Pauline	*Legends of Vancouver*	George Forsyth
Lang, Andrew	*Arabian Nights*	Longmans
Loane, G. E.	*Book of Story Poems*	Dent
Lounsbery, Eloise	*Boy Knight of Rheims*	Scribners
Macleod, Mary	*Story of Arthur and his Noble Knights (easy)*	Stokes
McEwen, J. F.	*Once Upon a Time*	
McCaslin, Nellie	*Legends in Action (drama)*	Row Peterson
Pyle, Howard	*Story of King Arthur and his Knights*	Scribners
Salten, Felix	*Fairy Tales, Near and Far*	Philosophical Library
Schneider, Nina	*Hercules, the Gentle Giant*	Roy Publishers
Woodley, E. C.	*Legends of French Canada*	Nelson

WORKING TOGETHER

Author	*Title*	*Publisher*
Bagnold, Enid	*National Velvet*	Morrow
Betz, Betty	*Your Manners Are Showing*	Grosset
Bothwell, Jean	*Little Boat Boy*	Harcourt
Butterworth, Martin	*Adventure in Tunisia*	Messener
Corey, Paul	*Red Tractor*	Morrow
	Shad Haul	Morrow
Dennis, and Henry	*Benjamin West and his Cat Grimalkin*	Bobbs
Dickie, Donalda	*Story of Wheat*	Copp Clark
Dobbs, Rose	*The Discontented Village*	McCann
Grenfell, Dr. W.	*Adrift on an Icepan*	Houghton
Hardwick, M. T.	*On the Road (Poems)*	E. M. Hale
Kerr, Laura	*Doctor Elizabeth*	Nelson
Lenski, Lois	*Judy's Journey*	Lippincott
Lounsbery, Eloise	*Marta, the Doll*	Longmans
Marr, Margaret	*Nickoline's Choice*	Oxford
Simon, Mrs. C.	*Bright Morning*	Dutton
Strong, L. A. G.	*Fortnight South of Skye*	Copp Clark
Wilson, Hazel	*The Owen Boys*	Abingdon Cokesbury

N.B.—A number of books listed under Science would be suitable for this chapter.

UNITED NATIONS

Author	*Title*	*Publisher*
Arason, Seingumur	*Smokey Bay*	Macmillan
Barne, Kitty	*Three and a Pigeon*	Dodd
Bothwell, Jean	*The Thirteenth Stone*	Harcourt
Evans, Eva	*All About Us*	Capital

Author	*Title*	*Publisher*
Felsen, Gregor	*Struggle is Our Brother*	Dutton
Fisher, Lois S.	*You and the United Nations*	Children's Press
Hahn, Emily	*A Picture Story of China*	Reynal
Hudson, W. H.	*Little Boy Lost*	Knopf
Jong, Dola De	*Level Land*	Knopf
Jong, Dola De	*A Picture Story of Holland*	Knopf
Kelly, Eric P.	*In Clean Hay*	Macmillan
Kiviat, Esther	*Paji*	Whittlesey
Lenski, Lois	*Strawberry Girl*	Lippincott
McNally, Evelyn & Andrew	*This is Mexico*	Dodd
McNeer, May	*The Story of Florida*	Harpers
Meadowcroft, Enid	*China's Story*	Crowell
Metzger, Berta	*Picture Tales from India*	Stokes
Oakes, Vanya	*Bamboo Gate*	Macmillan
Seredy, Kate	*The Singing Tree*	Viking
Stephens, Alden	*Lion Boy, a Story of East Africa*	Stokes
Stinetorf, Louise	*Children of South Africa*	Lippincott
Waldeck, Theodore	*Trek Across the Veldt*	Viking
Wells, Carveth	*Jungle Man and His Animals*	McBride

PORTARITS OF THE NATIONS SERIES

Author	*Title*
Ross, Frances A.	*The Land and the People of Canada*
Brown, Rose	*The Land and the People of Brazil*
Street, Alicia	*The Land of the English People*
Modak, Manorama R.	*The Land and People of India*
Spencer, Corneila	*The Land of the Chinese People*
Nazaroff, Alexander	*The Land of the Russian People*
Barnouv, Adriaan	*The Land of William of Orange*
Kelly, Eric P.	*The Land of the Polish People*
Bragdon, Lillian J.	*The Land of Joan of Arc*
Bragdon, Lillian J.	*The Land of William Tell*

TALL TALES

Author	*Title*	*Publisher*
Besterman, Catherine	*The Quaint and Curious Quest of Johnny Longfoot, the Shoe King's Son*	Bobbs
Bontemps and Conroy	*Slappy Hopper, the Wonderful Sign Painter*	Houghton
Bowman, James Cloyd	*Children of the Sea*	Harcourt
Bronson, Wilfred S.	*Pecos Bill*	Whitman
Brooks, Walter	*Freddy and the Ignoramus*	Knopf
Fenner, Phyllis	*Demons and Dervishes*	Knopf
	Fools and Funny Fellows	Knopf
Gard, Robert E.	*Johnny Chinook*	Longmans
Gottschalk, Fruma	*The Runaway Soldier*	Knopf
Graham, Kenneth	*The Reluctant Dragon*	Book Society of Can.
Gummidge, Worzel	*The Scarecrow of Scatterbrook Farm*	Putnams
Hoffman, Eleanor	*Mischief in Fez*	Holiday

Author	*Title*	*Publisher*
Kalebala and Davies	*Waikaima, the Clay Man*	Longmans
Kerr, John	*The Angry Planet*	Doubleday
Leaf, Munro	*Simpson and Sampson*	Viking
Malcolmson, Anne	*Yankee Doodle's Cousins*	Houghton
McCracken, Harold	*Biggest Bear on Earth*	Stokes
Ogle, Richard	*Albert the Ant*	Harrap
Raspe, Rudolph	*The Surprising Adventures of Baron Munchausen*	Hale
Yoseloff, and Stuckley	*Merry Adventures of Tyl Eulenspiegel*	

SCIENCE

Author	*Title*	*Publisher*
Blough, Glen	*The Monkey with a Notion*	Holt
Bolton, Sarah	*Great Men of Science*	Crowell
Cothern, Marion	*This is the Moon*	Coward McCann
Fabre, J. H.	*Curiosities of Science*	N. Y.
Garrett, Helen	*Rufus Redtail*	Viking
Gutheridge, Sue	*Tom Edison, Boy Inventor*	Bobbs
Harpster, Hilda	*The Insect World*	Viking
Henderson, L. M.	*Amik, the Life Story of a Beaver*	Morrow
Hutchings, Lois M.	*Microbes*	Cornell Univ.
Keelor, Katherine	*Working with Electricity*	
Knox, Warren	*Wonder World of Science*	Scribners
Lambert, Clara	*Talking Wires*	
Lent, Henry B.	*The Announcer*	Macmillans
Lansing, Marion	*Great Moments in Science*	Doubleday
Marshak, I. I.	*1,000,000 Whys*	
Morgan, Alfred P.	*Boys' Book of Science and Construction*	Lothrop
Nida, W. L.	*Man Conquers the World with Science*	Lothrop
Parker, Bertha M.	*Superstition or Science*	Roy
Palmer, E. L.	*Frogs, Toads and Salamanders*	Cornell
Parry, Josephine	*Rubber Industry*	Longmans
	Light Metals	"
	Plastics	"
Potter, Robert	*Young People's Book of Atomic Energy*	McBride
Pease, Josephine	*It Seems Like Magic*	Rand
Schneider, N. & H.	*Let's Find Out*	Scott
Scott, J. M.	*Oil in Canada*	Copp
Strack, Lillian H.	*Radium*	Harpers
Tunnisliffe, C. F.	*Wonders of Nature*	
Wilson, Howard E.	*Richer Ways of Living*	American Book
Zim, Herbert S.	*Rabbits*	Morrow

HEROES

Author	*Title*	*Publisher*
Angeli, Marguerite de	*Jared's Island*	Doubleday
Beim, Lorraine	*Triumph Clear*	Harcourt
Dusoe, Robert C.	*Three Without Fear*	Longmans

Author	*Title*	*Publisher*
Earhart, Amelia	*The Fun of It*	Putnam
Eaton, Jeanette	*David Livingstone, Foe of Darkness*	Morrow
Ets, Mrs. Marie H.	*My Dog Rinty*	Viking
Edwards, Cecile	*Luck of the Jolly Gale*	Abingdon Cokesbury
Garst, Shannon	*Amelia Earhart*	Messner
Garst, Shannon	*Sitting Bull, Dakota Chief*	Messner
Hagedorn, Hermann	*The Book of Courage*	Winston
Holberg, Ruth	*Captain John Smith*	Crowell
Lawson, Robert	*Ben and Me*	Macmillan
Lide, Alice Alison	*Yinka-tu, the Yak*	Viking
Lynch, Patricia	*Long Ears*	Dent
McPherson	*Australia Calling*	Dodds
Molloy, Anne	*The Pigeoneers*	Houghton
Morris, Amy	*Stephen, Boy of the Mountain*	Dutton
Pease, Howard	*Heroes of Danger*	Doubleday
Richards, Laura E.	*Florence Nightingale*	Appleton
Sawyer, Ruth	*Old Con and Patrick*	Viking
Sprague, Rosemary	*Northward to Albion*	
Stall, Dorothy	*Chukchi*	Morrow
Trease, Geoffrey	*The Grey Adventurer*	Copp Clark
Treffinger, Carolyn	*Li Lun, Lad of Courage*	Abingdon Cokesbury
Waldeck, Theodora J.	*The Golden Stallion*	Viking

THINGS BEAUTIFUL

Author	*Title*	*Publisher*
Boni, Margaret	*Fireside Book of Folk Songs*	Simon Schuster
Buchanan, F. R.	*How Man Made Music*	Follett
De La Mare, Walter	*Rhymes and Verses*	Holt
Evernden, Margery	*The Secret of the Porcelain Fish*	Random
Garvin, J. W.	*Canadian Verse for Boys and Girls*	Nelson
Gibbon, Dr. J. M.	*Canadian Folk Songs*	Dent
Gibson, Kathrene	*More Pictures to Grow Up With*	Studio
Goss, Madeline	*Beethoven*	Holt
Gronowicz, Anton	*Tchaikowsky*	Nelson
Goudge, Elizabeth	*Little White Horse*	Coward McCann
Hosford, Dorothy	*By His Own Might*	Holt
Kent, Louise	*He Went With Marco Polo*	Houghton
Kent, Louise	*Two Children of Tyre*	Houghton
Lanier and Berge	*The Pearl Diver*	Doubleday
Love, Katherine	*A Pocketful of Rhymes*	Crowell
McFarland, Wilma	*Great Poems, Old and New*	Westminster
McQueen and Hark	*Special Plays for Special Days*	Plays Inc.
Prettyman, Maureen	*Dreaming Mountain*	Hobden
Perrault	*French Fairy Tales*	Didier
Theisen and Bond	*Story Pictures*	Macmillan
Wheeler and Dexter	*Mozart, the Wonder Boy*	Dutton
Wheeler, Opal	*Haydn, A Good Life*	Holt

Author	*Title*	*Publisher*
Averill, Esther	*The Voyages of Jacques Cartier*	Domino
Barbeau, Marius and Melvin, Grace	*The Indian Speaks*	Macmillan
Bonner, Mary Graham	*Canada and Her Story*	Knopf
Brier, H. M.	*Sky Freighter*	Random
Brier, H. M.	*Sky Blazer*	"
Brier, H. M.	*Sky Cruisers*	"
Brier, H. M.	*Sky Fighter*	
Brill, Ethel C.	*Madeline Takes Command*	Whittlesey
Carr, Mary Jane	*Young Mac of Fort Vancouver*	Crowell
Davis, Robert	*Hudson Bay Express*	Holiday House
Dean, Leon W.	*Pirate Lair*	Rinehart
Dickie, Donalda	*When Canada Was Young*	Dent
	In Pioneer Days	Dent
Hooke, Hilda M.	*Thunder in the Mountains*	Oxford
Jefferys, C. W.	*The Picture Gallery of Canadian History*	Bruce Humphries
Knox, Olive	*Paddle and Saddle*	Macmillan
Long, Morden H.	*Knights Errant of the Wilderness*	Macmillan
McCracken, Harold	*Great White Buffalo*	Lippincott
MacDonald, Zillah K.	*Flower of the Fortress*	Westminster
McDougall, John	*Pathfinding on Plain and Prairie*	
Peck, Anne M.	*Young Canada*	McBride
Pinkerton, Kathrene	*Adventure North*	Harcourt
Pinkerton, Kathrene	*Silver Strain*	"
Pinkerton, Kathrene	*Fox Island*	"
Robinson, H. M.	*The Great Fur Land*	
Tharp, L. H.	*Company of Adventurers*	Little, Brown
Weatherby, Hugh	*Tales the Totems Tell*	Macmillan
Wetherell, J.	*Three Centuries of Canadian Story*	Musson
Wilder, Laura Ingalls	*Winter on the Prairie*	Harpers
Wood, Eileen	*Airport Summer*	Longmans

Appendix B

AUDIO-VISUAL AIDS

CANADIAN WAY

Title	*Producer*
Land of Quebec	National Film Board
Ottawa on the River	National Film Board
People of Blue Rocks	National Film Board
Rivers of Canada	National Film Board
This is Our Canada	National Film Board
Totem	National Film Board
Cradle of Rivers	National Film Board
Mother of Rivers	Canadian National Railways
Indian Canoemen	National Film Board
Maintain the Right	Teaching Films Custodian
Hot Money	Pictorial
Men of Fire	British Film Service
Forest Ranger	Castle
Forests and Conservation	Coronet
One Match Can Do It	Hasleton

WORKING TOGETHER

Title	*Producer*
Canadian Wheat Story	National Film Board
Early Start	National Film Board
Lessons in Living	National Film Board
Trappers of the Sea	National Film Board
The More We Get Together (Songs)	National Film Board
The Return of the Buffalo	National Film Board
Thomas Jefferson	
China's Pattern for Peace	China Films
Travelling the Middle Way	Harmon
Interdependence	Harvard
Farming Takes Skill	Frith
Trucking, Man's Work	Bray
Youth Takes to Wings	Bray
Bus Driver	Encyclopedia Britannica Films

TALL TALES

Title	*Producer*
Tall Tales (American Folk Song Service)	Bray

UNITED NATIONS

Title	*Producer*
Irish Fantasy	Nu Art
Brotherhood of Man	Brandon Films
America's Wonderland	Castle
British Isles	Film Sets
Lloyd's of London	Films Incorporated
London	Encyclopedia Britannica Films
Rural England	Teaching Film Custodians
Good Neighbors (South America)	Teaching Film Custodians
George Washington Carver	Teaching Film Custodians
Abraham Lincoln	Encyclopedia Britannica Films
Native Africa	Castle
Adventures of Huckleberry Finn	Teaching Film Custodians
Adventures of Tom Sawyer	Teaching Film Custodians
Chinese Nightingale	Pictorial
Chinese Shadow Play	China Films
This is New Zealand	New Zealand Legation
Scotland the Bonnie	Teaching Film Custodians

SCIENCE

Title	*Producer*
Salmon Run	National Film Board
Exercise Musk Ox	National Film Board
Let's Look at Water	National Film Board
Today and Tomorrow	De Vry
Threads of Nations	Teaching Film Custodians
Penicillin	Modern Films
Romance of Radium	Teaching Film Custodians
Bright Path	Ontario Hydro-Electric
On the Air	Westinghouse
Iron Ore to Pig Iron	Encyclopedia Britannica Films
Pig Iron to Steel	Encyclopedia Britannica Films
Luther Burbank	Encyclopedia Britannica Films
Gold	Encyclopedia Britannica Films
Adventures in Research	Modern Films
Story of Alexander Graham Bell	20th Century Fox
Bacteria	Encyclopedia Britannica Films
Fungus Plants	Encyclopedia Britannica Films
Wild Flowers	Encyclopedia Britannica Films
When Winter Comes	International Teaching Films
Every Drop a Safe One	National Motion Pictures

HEROES

Title	*Producer*
Angel of Mercy	Teaching Film Custodians
Giant of Norway	Teaching Film Custodians
Courageous Mr. Penn	Hoffberg
Franklin Delano Roosevelt	Official
The Sullivans	Films Incorporated
Michael Strogoff	United World Films
William Tell	United World Films

Title	*Producer*
Alexander Graham Bell	Film Teaching Custodians
Frontier Woman	Yale
Gateway to the West	Yale
Columbus	Yale

THINGS BEAUTIFUL

Title	*Producer*
Flight of the Dragon	National Film Board
Let's All Sing	National Film Board
Painters of Quebec	National Film Board
Polish Dance	National Film Board
Toronto Symphony	National Film Board
West Wind	National Film Board
Klee Wyck	National Film Board
Song of the Ski	Canadian National
A Ticket to Jasper	Canadian National
A City Sings	National Film Board
Liebestraum	International Teaching Films
Music in the Wind	National Film Board
Stephen Foster	International Teaching Films
Zapotecan Potters	International Teaching Films
Loon's Necklace	National Film Board

CANADIAN PAGEANT

Title	*Producer*
Jasper	National Film Board
New Home in the West	National Film Board
Prince Edward Island	National Film Board
Trans-Canada Express	National Film Board
Wings Over Canada	National Film Board
New Skyscrapers for Old	National Film Board
Song of the Mountains	National Film Board
Eye Witness Series	National Film Board
Samuel de Champlain	Hoffberg
Land of Evangeline	International Teaching Films
New Brunswick	United World Films
Ottawa on the River	National Film Board
Beautiful B. C.	Columbia Films
Province of Quebec	Encyclopedia Britannica Films
Prairie Provinces of Canada	Encyclopedia Britannica Films
Industrial Provinces of Canada	Encyclopedia Britannica Films
Hudson's Bay	Films Incorporated
Fur Country	National Film Board

Appendix C

BOOKS FOR THE TEACHER

Author	*Title*	*Publisher*
Arbuthnot & Arbuthnot	*Children and Books*	Scott Foresman
Cole, L.	*Improvement of Reading*	Farrar & Rinehart
Gates, Arthur	*Improvement of Reading*	Macmillan
Gray, W. S.	*Promoting Personal and Social Development Through Reading*	University of Chicago Press
	The Appraisal of Practice in Reading	University of Chicago Press
	On Their Own in Reading (How to give children Independence in Attacking New Words)	Scott Foresman
Kirk	*Teaching Reading to Slow Children*	University of Chicago Press
Monroe, Marion	*Children Who Cannot Read*	University of Chicago Press
Robinson, Helen	*Why Pupils Fail in Reading*	Chicago Press
Russell, David	*Reading Aids Through the Grades*	
Wilkinson and Brown	*Improving Your Reading (Exercises for)*	Noble and Noble

POETRY FOR BOYS AND GIRLS

Author	*Title*	*Publisher*
Assoc. for Childhood Education	*Sung Under the Silver Umbrella*	Macmillan
Austin, Mary H.	*Children Sing in the Far West*	Houghton
Barnes, Ruth	*I Hear America Singing*	Winston
Barrows, Marjorie	*Two Hundred Best Poems for Children*	Grossett
Brewton, J.	*Gaily We Parade*	Macmillan
Brewton, J.	*Under the Tent of the Sky*	
Brown, Beatrice C.	*Jonathan Bing and Other Verse*	Oxford
Bouton, Josephine	*Poems for the Children's Hour*	Milton Bradley
Carryl, Charles	*Davy and the Goblin*	Houghton
Dietrich and Franz-Walsh	*Merry Adventures of Robin Hood*	Macmillan
Drinkwater, John	*The Way of Poetry*	Houghton
De La Mare, Walter	*Rhymes and Verses*	Houghton
Farjeon, Eleanor	*Joan's Door*	Stokes
Field, Rachael	*Taxis and Toadstools*	Doubleday
Fyleman, Rose	*Fairy Book*	Methuen
Brewton, Sara and John	*Bridled With Rainbows*	Macmillan

Author	*Title*	*Publisher*
Garvin, John	*Canadian Book of Verse for Boys and Girls*	Nelson
Gullan, Marjorie	*Poetry Speaking for Children Parts I and II*	Methuen
Hubbard and Babbitt	*The Golden Flute*	Reynal
Huber, Bruner & Curry	*Poetry Books 5 and 6*	Rand
Huffard and Carlise	*My Poetry Book*	Winston
Keelor, Katharine	*Along the Busy River*	Hale
Lear, Edward	*The Complete Nonsense Book*	Dodd
Lindsay, Vachael	*Johnny Appleseed*	Macmillan
Lomax, John and Alan	*American Ballads and Folk Songs*	Macmillan
MacKay, Isabel Eccleston	*The Shining Ship*	Doubleday
Moorhouse, Reed	*The Ring of Words*	Dent
Perkins, Lucy F.	*Robin Hood*	Houghton
Richards, Laura	*Tirra Lirra*	Little, Brown
Sandburg, Carl	*The American Songbag*	Harcourt
Teasdale, Sara	*Rainbow Gold*	Macmillan
Thompson, Blanche J.	*Silver Pennies*	Macmillan
Turner, Nancy Byrd	*More Silver Pennies*	
Untermeyer, Louis	*Magpie Lane*	Harcourt
Untermeyer, Louis	*Rainbow in the Sky*	Harcourt
Untermeyer, Louis	*Stars to Steer By*	
Untermeyer, Louis	*This Singing World*	
Yardley and Bright	*The Child's Book of Verse Books Three and Four*	Evans Bros.
	Poetry Speaking Anthology Books I and II	Methuen
	The Book of a Thousand Poems	Evans Bros.

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